

PART 5.

THREE HUNDRED PLATES.

THE

ARTIST's REPOSITORY;

OR,

Encyclopedia of the Fine Arts:

EXHIBITING THE PRINCIPLES,

AND

EXPLAINING THE PRACTICE,
IN ALL THEIR VARIOUS BRANCHES.

A Work calculated to instruct the Student, and to gratify the Professor. It contains the Principles of delineating the Human Figure, &c.; the Methods of preparing and using all Kinds of Colours: Instructions for Painting: Engraving, &c.: Essays on Sculpture, Perspective, Architecture, and Landscape:—with a variety of Information connected with the Arts, their Principles and Practice, in their various Manners and Branches; including upwards of

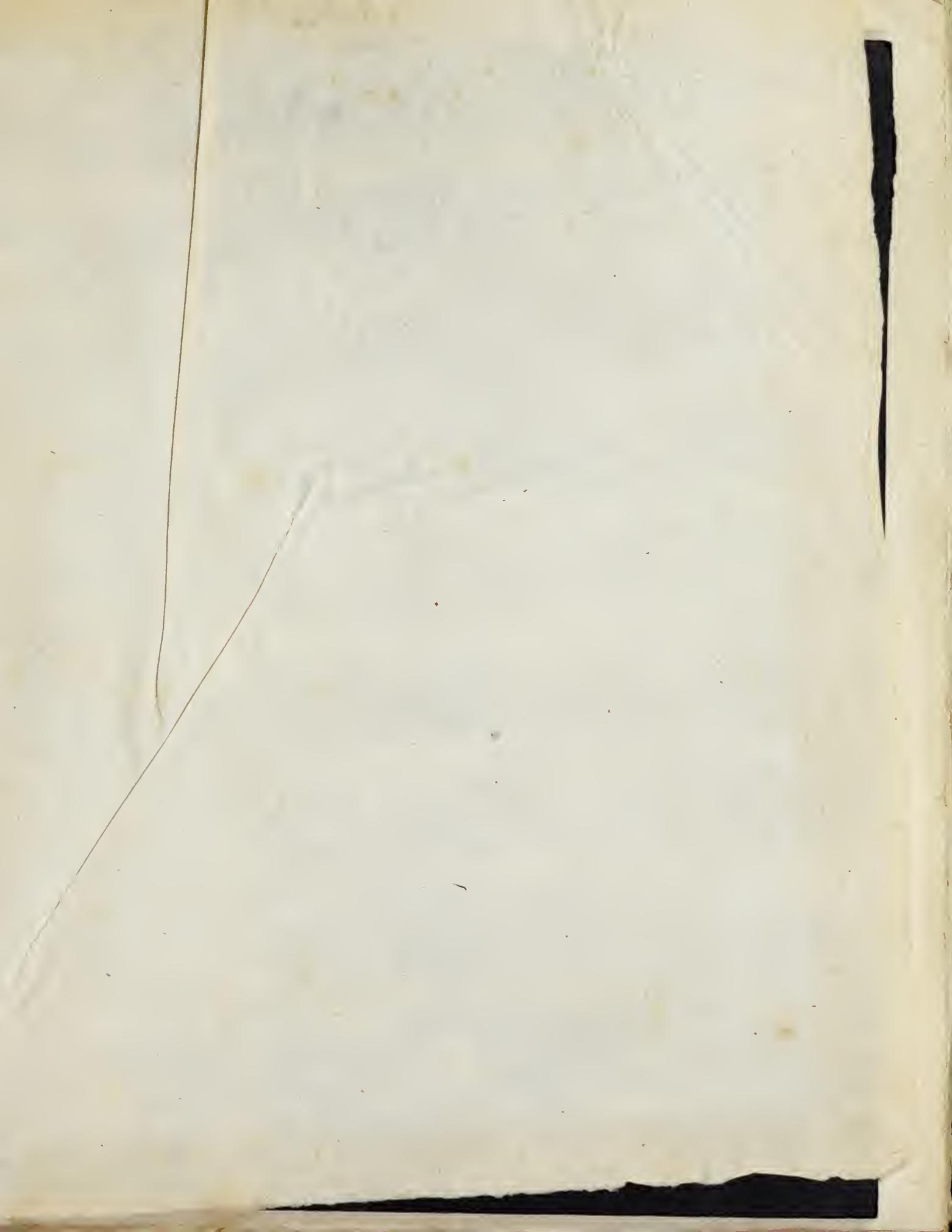
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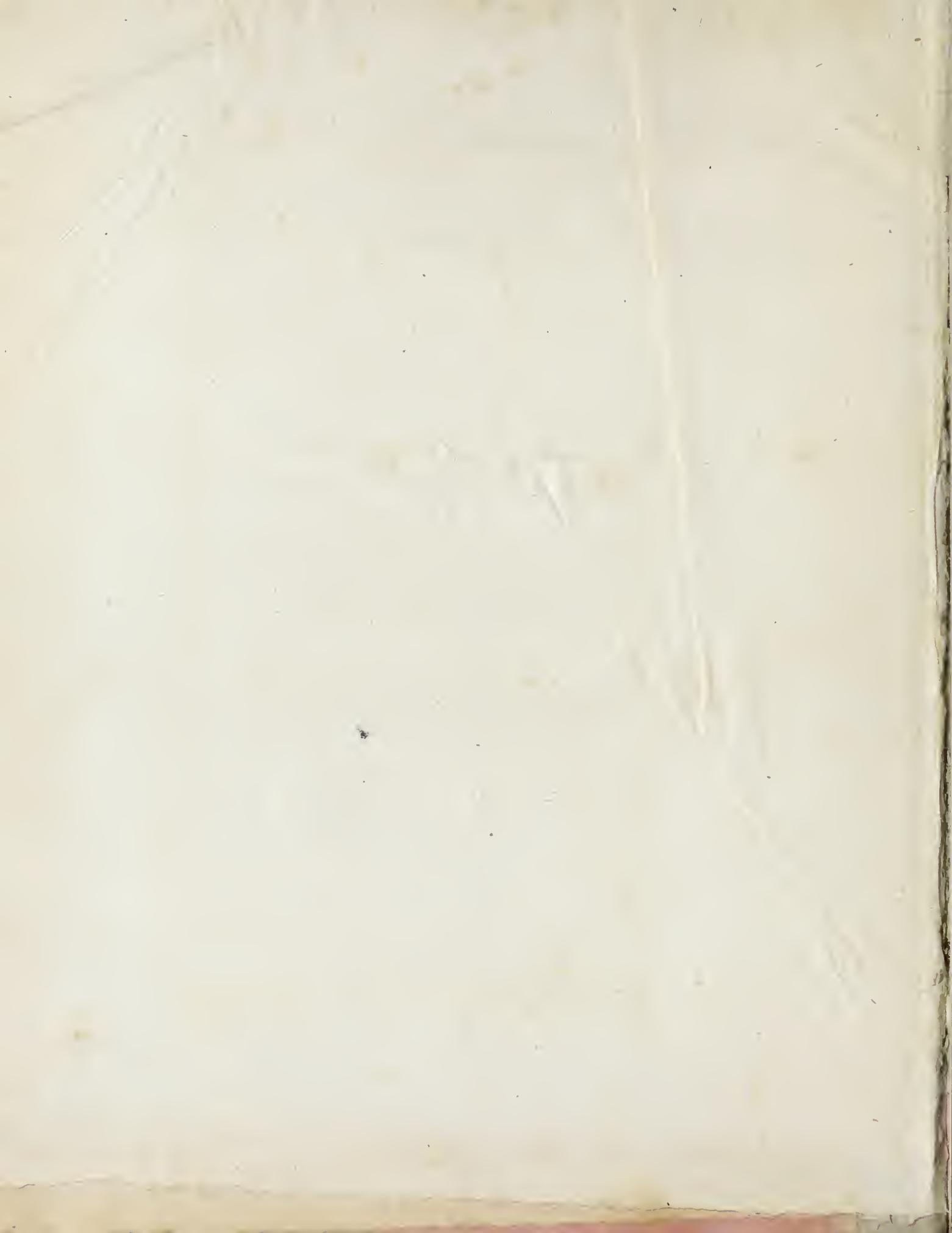
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TO THE LOVERS OF THE ARTS.

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THE intent of the ARTIST'S REPOSITORY, OR ENCYCLOPEDIA OF THE FINE ARTS, is to cultivate as much as possible, our national taste for the Arts; it is therefore calculated for two purposes, one to initiate and instruct young persons of both sexes whose genius prompts them to these studies; the other to gratify the taste of the Professor, whose judgment is mature. To accomplish this design, it commences with the Principles of Art, and proceeds regularly until it comprehends a Complete System of Picturesque Knowledge.

Nothing need be said to prove the utility of such a design; and the Public are assured, that the utmost exertions have been made in its execution, to render it worthy their patronage.

It has long been an occasion of regret, that the Arts of Design, although universally considered as most elegant and useful acquisitions, should yet be so difficult of attainment. Genius, without assistance, has seldom succeeded. The present Work will obviate this difficulty.

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1813

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ADVERTISEMENT.

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succeeded, and the expence of employing masters deters many persons from attempting these studies. The present Work is projected to obviate these difficulties.

Upon the whole, it is hoped the Artist's Repository will unite both instruction and entertainment, in a compendious system of elegant amusement: if professed Artists should sometimes think it passes too slightly over objects which they may suppose of consequence, they are requested to recollect the persons to whom it is chiefly addressed; if, on the other hand, it should sometimes be thought too learned, the Public will excuse this error (if such it be) in a performance, whose Editor is desirous of imparting knowledge, and information, which will certainly prove advantageous to his readers, and perhaps ultimately to the Arts themselves.

LECTURES

ON THE

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THE FIRST SERIES.

Delightful task ! to rear the tender thought,—
To teach the young idea how to shoot ;
To pour the enlivening spirit, and to plant
The generous purpose in the glowing breast.

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A

S K E T C H

OF THE

HISTORY OF ART.

.....

INTRODUCTORY LECTURE.

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THE intention of the present discourse, LADIES and GENTLEMEN, is, to give a very BRIEF VIEW OF THE PROGRESS OF THOSE ARTS which are hereafter to become the subjects of our particular attention. It is true, uncultivated nations, and barbarous ages, have withheld the applause due to their utility; but, in proportion to the advances of civilized society, and polished manners, they have been encouraged, protected, and honoured.

When we consider the state of mankind, as presented by the first settlers in every country, surrounded by difficulties and dangers, perhaps involved in distress, we shall not wonder at the slow progress of mental refinement; while the daily employment of man is to chase the wild animals of the wood, to ensnare the inhabitants of the water, or to lop the towering trees of the forest, and to fence with their branches.

branches the entrance of his cave: in this savage state, exertion of genius, and amusement of mind, are precluded by bodily want. Observation assures us this is the actual condition of many tribes of the human race; and reason infers that such was the primary state of every new colony in all ages and parts of the world.

But, after agriculture had civilized mankind, had rendered them stationary, and had taught them the advantages of society, the attentive part of our species, less constrained to a constant exertion of unremitting labor, experienced the pleasures arising from the cultivation of their rational powers to be far superior to those of the senses, merely; not impeding the efforts of industry (that natural source of wealth and ease), but, while reposing the body, invigorating the mind, SCIENCE became the pursuit of all ingenuous minds, and of all enlightened understandings.

There is reason to believe, that among the first essays of human skill, the ARTS OF DESIGN had a principal place. It is usual for the hand to attempt some kind of imitation of what the eye beholds, thereby expressing the disposition of the mind; and beside this, it is natural to suppose, that the same fertile imagination which could invent instruments of music was not incapable of picturesque ideas; that the same hardy ingenuity which could form into various utensils the massy ore, might equally possess talents sufficient for the application of colours; which required neither toil nor strength to procure, but were presented by liberal nature upon the surface

face of the earth. If this supposition be just, the arts may claim an origin of the deepest antiquity: it is certain, they were employed by mankind wherever we can trace the progress of science, and long before any period to which our researches can attain.

PLINY asserts, that a young woman, tracing upon a wall the shadow of her lover, which fell very distinct from a lamp in the room, gave the first hint of Design; and this circumstance is usually alluded to whenever the origin of painting is introduced. QUINTILIAN attributes it to the shadow of a sheep, outlined by a shepherd. But, in fact, a much higher date must be assigned to it, than either those authors, or any I have seen, admit; for, as shadow is coeval with substance and light, and as it offers so distinctly the form of bodies, that it is very supposeable mankind are indebted to it for the discovery of this elegant study, what prevents our supposing likewise that the idea was adopted long before the times and circumstances mentioned by PLINY and QUINTILIAN?

On this subject, as on all others related to the more liberal studies, we can only draw our information from history; and history cannot be cultivated, if indeed it can exist, before other branches of science have attained some popularity and establishment. Hence what accounts have reached us of the origin of all arts are extremely imperfect, since the authors who first attempted to relate them had only tradition, and that not always correct, to guide their researches.

The most necessary of Arts is ARCHITECTURE; and it is evident that architecture was studied with di-

ligence in very early ages. I think we may fairly presume, that after mankind had paid what they thought sufficient attention to necessary convenience in their dwellings, that kind of natural affection which arises from the attention bestowed on its subject, would prompt the possessor to the addition of ornaments, which Design alone could furnish; and if this be natural in respect to ordinary residences, it is yet more likely with respect to those of great men, princes, and sovereigns; and especially to temples, and edifices for worship, the supposed residences of the Divinity to whom they were consecrated. As to the labour and expence requisite for such works, we can appeal to numerous instances in proof that these were not spared; and we might further confirm this idea by observing, that (according to the opinion of many learned men) the most ancient original records now extant, are those related, with prodigious labour and skill, by significant figures inscribed upon marble and stone.

This part of our subject might be illustrated by advertiring to the manners of those nations with whom our acquaintance is modern; as they, in the state of simple nature (or nearly) were not totally ignorant of the arts, may we not reasonably infer, that our own parts of the globe, when in the same state, might possess the same talents?

We are informed by the accounts transmitted to us, that the Spaniards, when they discovered Mexico, &c. found the Art of Design practised among the people of that country as a mode of conveying intelligence: it is still used to the same purpose by sundry tribes
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of native Americans ; and, in the newly discovered islands of the South Sea, the Art of Sculpture, at least, is carried to some degree of excellence ; and though it cannot boast of producing beauty, to which it is not applied, it may boast of producing terror, and terrific forms, in vast variety.

If then we find the most ancient empires, and governments of the strictest forms, protecting and encouraging Art ; if we also find Art practised where government is little known, and little regarded ; if where man is civilized in the highest degree, and where he is civilized only in a small degree, we find him indulging his fancy, and exhibiting his skill, certainly we risque little in considering these Arts as the direct offspring of Nature, in attributing to them very remote antiquity, very early esteem, and very general practice.

But, though all nations may be said to have cultivated Art, yet each has had a favourite manner and style, which it has adopted and preferred to all others : sometimes also a nation has promoted one branch of Art above others ; and sometimes the influence of a Patron, or the merit of a particular Artist, has contributed to raise one particular branch to a distinction which it did not formerly enjoy ; and the effect of this distinction has been a succession of Art in this favourite branch, and a prolonged reputation in consequence. The vicissitudes of nations, also, whereby they have been raised to honour and stability, or sunk to weakness and impotence, have usually had correspondent effects upon Art : Peace is its friend, and War its enemy. Now these events

must

must have contributed to turn the studies of Art into different channels, and thereby to produce merit of different kinds.

It is not our intention at present to notice the history or the state of Art at large (that we refer to another division of our work), but merely to trace, in some kind of order, the history of that style which our own Arts have adopted.

From the most authentic records of early ages (the Mosaic history) we learn that a settlement was formed at Babylon, almost directly as the world became sufficiently peopled to permit the separation of colonies from the parent state : and we find also that a very superb undertaking of architecture was speedily resolved on, and that mankind had great reason to remember this undertaking by its effects ; all nations and all men being in some manner affected by this enterprise and its issue. From Babylon colonies travelled in search of settlement, and, among other countries, they early visited and established themselves in Egypt.

We are the more interested in the history of Egyptian polity and manners, because much of our Art is derived from thence, and because we can appeal to specimens of Egyptian Art, which may direct our opinions, and guide our researches ; whereas all the productions, and all the contents of Babylon, of Nineveh, and of the countries around them, have perished, and have left no memorial by which we may form a judgment of their merit, or of their style and manner.

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The antiquities of Egypt, its pyramids, sphinxes, obelisks, temples, still remain, though the names of their authors, and the times of their erection, are long since forgotten. They were ancient in the days of HERODOTUS, the father of European historians, who could gain no intelligence whereby to date the foundation of most of them : the inscriptions they bear are thought to be prior to the discovery and use of letters ; and though, could we now decypher those inscriptions, it is probable they might contribute little addition to the present stock of knowledge ; yet their information might gratify that curiosity which is very prevalent in minds devoted to science.

Whether Egypt was the fruitful parent of all the sciences, is a question not now to be entered upon, certainly it contains extremely ancient exertions of human skill, in respect to those Arts whose history forms our present subject.

To the introduction and progress of the Arts in Egypt many circumstances seem to have contributed ; such as—its being a monarchical government,—the fertility of the country ; and—the nature of its religion. Egypt seems to have been, if not the original seat of idolatry, yet more addicted to its superstitions than any nation of whose manners we have heard. The numerous edifices still existing in that country, formerly devoted to the worship of herodeities, of sacred animals, and not only of animals, but of sacred vegetables also, are explicit evidences of the fact. Might not that idolatry which over-spread the land be one cause why the arts were more speedily

speedily brought to some kind of perfection in Egypt than elsewhere? Might not the very early custom of embalming the dead, so generally practised in this country, afford models for imitation? The embalmers of sacred birds might easily learn to model an ibis, or an hawk; while such as were employed upon human bodies might form a human resemblance, without possessing the greatest talents or ability.

In fact, most pieces of Egyptian sculpture extant are little other than imitations of their mummies; and may well be considered as representations of their original heroes or deities: nor is it unlikely, that the traditional respect paid by that people to the remains of their progenitors, might gradually be changed into superstitious adoration; which shewed itself, under one of its forms, in the respect shewn to images, and in the qualities attributed to them.

This supposition is strengthened, by noticing the very particular rigour with which MOSES forbade the Israelites from forming likenesses of any thing on earth, in the air, or in the waters; lest to such a likeness some imaginary virtue might be attributed, and that which originally was only intended as a resemblance, should, by a process whereof he was well informed, be converted into an idol.

Indeed, it is but too evident, from a multitude of circumstances, that the Arts were early subservient to idolatry, at least, that they contributed to spread its pernicious effects: and here permit me to remark, for the information of my younger auditors, that there appears to have been urgent necessity for
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the severe prohibition in the second divine command, of whatever might tend to idolatrous worship ; since we find, that not only every land and nation, but likewise every city and village, had at this time its tutelary deity. Most of the names of towns recorded in the history of the conquest of Canaan by the Israelites, are titles distinguishing the idols of those places (vide in the book of *Joshua*, chap. xv. xix. &c.) and express—sometimes the figure of a deity alone, as *Hermes* (*Erm*, or *Aram*), *Hamon*, *Hamonni* :—more commonly, a deity, whether male or female, accompanied by some device, ornament, or attribute, to distinguish it from others ; as, the *Bull*, the *Serpent*, the *Lizard*, and other creatures ; sometimes united with emblems, as the *Sun's eye*, (*En-shemesh*) ; the *Eye on the Foot* (*En-rogel*) ; the *Luminous Pomegranate* (*Rimmon-metoah*) ; and many others. From this custom of accompaniment by emblems, the emblem itself, after a time, was regarded as a symbol of the Divinity, and when separated from its tutelar deity, was regarded with veneration, on account of the situation to which it had been promoted. Hence arose, probably, the worship paid to many creatures usually thought impure and offensive. Beside this, some idols had numerous arms, hands, or other parts, intimating multifarious powers ; and some were compositions of the human and animal forms :

DAGON his name, sea-monster, upward man,
And downward fish :—

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To return from this digression ; if popular prejudice, or religious regulation, had not restrained the exertions of their genius, the Egyptians not only might have nurtured the Arts, but perhaps might have advanced them to maturity ; in subjects which permitted the Artists to follow their natural taste, they have proved themselves little inferior to the most admired masters ; but, as their elegant productions are extremely rare, we are to look elsewhere for the perfection of Art.

The intercourse between Egypt and GREECE communicated to the latter the Science and Art of the former. Whether Greece was the country of invention or not, certainly the patronage it gave to the Arts promoted their improvement and perfection.

As we usually look to Greece for the purest examples of taste, and as the merit of its Artists, even to this day, maintains a distinguished place, and, in some instances, is admitted to the very first place of honour in the Arts, it may not be amiss to hint at the chief causes of this excellence ; which, I apprehend were, principally, the following.

Whatever might be the encouragement bestowed by private individuals on an Artist in compensation for his labours, it could not equal the advantage of public patronage ; therefore, when communities where the Arts flourished, treated them, not only as private excellencies, but as public benefits, an artist was impelled, by the additional and powerful principle of love to his country, to exert himself, and even to surpass himself, that the honour of his native city, or district, might not only be maintained

tained but augmented. Besides, as merit was secure of due renown, it was likewise certain of adequate reward. Nor were these the only motives which animated the masters of antiquity; but superior to these, and to all others, was the persuasion that a kind of religious respect was paid to their deities, by the exertion of exquisite skill in forming their symbols, and representations.

The desire of personal honour, the glory of their country, and the principles of their religion, surmounted every difficulty: not contented with equaling, Artists were prompted to excel, whatever had been done before them; and hereby they produced those works which now fill us with admiration.

It must be acknowledged, that ancient Artists had many opportunities for study of which we are destitute: not only were the natives of their country well shaped, and proportioned, but the Artists had the additional advantage of seeing them constantly in their exercises, which consisted of manly, and war-like operations, of nimble and speedy motions, and of rapidity exerted to the utmost; whence those who for study resorted to their schools had the most favourable opportunity of acquiring just ideas, not of proportion only, but likewise of agility, grace, and dignity.

The youth were forms for imitation, when they wished to infuse, as it were, life into the marble, or the picture: the aged, commanded by their appearance reverence and respect; the noblest characteristic parts of these, combined, or selected, with exquisite judgment, became the representatives even of

celestial beings : and certainly, if gods such as idolatry supposed, had thought proper to appear on earth, they could hardly have adopted forms more expressive than those the Artists of Greece had already appointed to them.

Indeed, the Grecian Artists have unanimously been acknowledged to surpass those of every other nation : they carried to their height most branches of Art, though we are at present little acquainted with their success in any other than purity of design. This we admire in their sculptures ; but, it is incredible that contemporary painters and designers, whose works were the boast of their times, should be deficient in the principles peculiar to their art ; and, as by the statues which remain, we judge of the proficiency of ancient Artists in design, so had their best pictures been fortunate enough to have reached us, we may justly believe, they also would have commanded our applause.

Notwithstanding this admission, it is not easy to determine how far we may rely on the reports of ancient writers with respect to the pictures of which they speak ; they might be excellent, we grant it ; and yet we may doubt whether, on comparison with the esteemed works of modern times, they would retain the same primary rank as the sculptures are universally placed in. Some of the noblest principles of Art (such as forming the figures into groups, and the judicious conduct of light and shade) seem peculiar to the moderns ; no ancient author recommending them, nor any ancient picture now remaining possessing them. It is true, those works

works which remain, may not have been among such as were deemed capital; yet I apprehend, if the principles mentioned had prevailed, some application of them must have tinctured the works of even indifferent Artists; whereas, no capable judge will attribute to such Artists, all the pictures which have been retrieved; some of which seem to be copies, or repetitions, of excellent works.

Wishing therefore to decline repeating the eulogia bestowed by ancient writers on the Artists of Antiquity, because, we are uncertain whether their praises are not exaggerated, and because, it requires no small knowledge of the profession to applaud judiciously (a knowledge which those writers perhaps did not sufficiently possess), and because, to take their expressions literally, seems too high, while to lower them properly, is difficult, we conclude by admitting to an honourable station the Artists of antiquity; but we take the liberty to claim, upon some occasions, a place at their right hands.

It is a melancholy reflection, that all things, however good in their nature, may be abused. Beside their subserviency to idolatry, the Arts have been charged with introducing, or at least contributing to the support and the spread of, luxury, and effeminacy. To defend them from this imputation is a task I mean not to undertake; nevertheless, to me it seems, that as courage may become brutality; hospitality, profusion; or œconomy, avarice; or, as even the laws of a country which should be the security of each individual, may degenerate into despotism; so, in common with other noble and liberal

sciences, the Arts (in themselves truly honourable) by the depraved passions of mankind, have been prostituted to infamous and detestable purposes ; in which they have rather been subjects of pity than of blame.

That luxury and effeminacy were the ruin of Greece, is not to be denied ; having forsaken good morals, they became subjugated to the Roman policy and power ; their country was desolated, their temples spoiled of their ornaments, and the capital productions of their great masters were transported to embellish the porticos of Rome.

Rome was the seat of universal empire, the mistress of the world : into Rome flowed all that was curious and costly ; many generous minds were there, who prided themselves on their patronage of the Arts, and who liberally rewarded the merits of professors. That the Roman Artists attained considerable skill is granted ; but, notwithstanding their efforts to rival their masters, the Grecian manner remained always superior, and the Greek productions unequalled.

Why the Roman Artists did not equal the Greek, may be answered, in some degree, by considering the different government and conduct of the people. The Roman commonwealth studied war, and was backward in cultivating the politer studies ; and when it did cultivate them, it was rather as a patron than as a professor ; it commanded, and employed, those who were already skilful, and rather paid their merit than exerted its own efforts in pursuit of superior excellence.

An art, or a science, like a state, or a kingdom, continues

continues not long in glory : after great labour, it reaches its zenith, and perhaps maintains a certain splendour during the lives of a few eminent men : when these are gone, it dwindles to mediocrity, and from mediocrity it sinks into neglect and oblivion.

If the morals of Greece were luxurious, and effeminate, by what epithets shall we characterize the manners of the Romans ? "Earthly ! sensual ! devilish !" Rome became the sink into which ran the vices of every country its arms had subdued. Abandoned to impiety, and slaves to debauchery, its rulers and its citizens exulted in what should have astonished them with shame and horror. Riches but too often are considered solely as the means of gratifying the irregular passions of our nature ; and, when flowing in abundance from the tributes of distant provinces, they seem so easily acquired, no wonder they are rapidly spent : hence we find the Romans addicted to vices, and to expences, which are truly surprising ; and hence originated that weakness both of mind and body, of government, and of society, which at length issued in the overthrow of the Roman state, and the utter subversion of its power.

We do not therefore wonder, when reading the history of those times, that Providence commissioned the barbarous nations to punish the licentious, the profligate Romans ; our wonder rather is, that long before that period they were not involved in desolating ruin. When the numerous hordes of the surly north had over-run the distant provinces, and ravaged Italy, the Artist hung his head in silent

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sorrow, or burst into lamentation at the savage scene ; not so much regretting his own performances (for Art had now declined), as the destruction of those he had been used to survey with wonder and delight. Farewel the productions of APELLES and ZEUXIS ! farewell LYSYPPUS ! PRAXITELES ! PHIDIAS ! buried for a long, long night, beneath the ruins of the CAPITOL ; of the PALACES ; of ROME.

I am sensible that a much greater variety of particulars might have entered into this part of the present discourse : I might have mentioned the names of those celebrated Artists whose productions are our wonder ; I might have related anecdotes concerning their works ; I might have noticed the honours conferred on some, by the munificence of kings and princes ; and the respect paid to others, by the cities and states of whose communities they were members : but as this is, professedly, a *slight sketch* of the progress of the Arts, such instances, though extremely honourable to our subject, are at present omitted : as are descriptions of pictures and statues, because, I do not think them properly subjects of description, but of inspection : and because, much of this history is treated at greater length in another part of our work : to which therefore we refer our farther inquiries.

Thus have I briefly hinted at the progress of the Arts in ancient times : certainly this subject is interesting, yet it does not interest us so closely as what has followed upon their revival : in general, they have ever accompanied learning and politeness ; as these have been encouraged, the Arts have flourished ;

rished ; when these have been neglected, they have drooped ; when liberal science and knowledge were banished, they died.

One would think when reflecting on certain historical events, that mankind were destitute of power to know, and to enjoy, their real happiness. Is it impossible to unite purity of sentiment, to politeness of manners ? must cultivation of the mind debase it in some respects, while ennobling it in others ? Why should not the Greek, or the Roman, combine elegance of taste, with modesty and integrity ? Why should the Goth, or the Hunn, retain his ferocity, rather than unite to courage and prowess, the milder attainments of arts and knowledge ? Yet such is the fact : after elegance and politeness, too often succeeds over-refinement ; and to this—weakness and profligacy : as, on the other hand, the brutal passions of uninstructed, uncultivated, nature, respect neither the noblest exertions of genius, nor the most captivating productions of the human faculties, of skill almost divine. Here we ought to observe, that when the Arts were involved in the fall of Rome, they found some kind of protection at Constantinople (then the imperial residence) ; but very far indeed was the Art here protected from rivalling the merit of that which Greece had formerly fostered, and matured.

Long remained the Arts beneath the night of obscurity, in which ignorance and superstition involved Europe ; nor did they dawn again till the thirteenth century, when CIMABUE, a native of Florence, translated the poor remains of his art, from a few worth-

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less itinerant Greek painters, to his native city. Thus, as Italy had formerly received the stem of Art from Greece, and had, in some sense, returned the plant again to that favoured country, where it was sheltered from the violence of the storm which broke over the Roman government, so now Greece was the country from whence Italy again received the rudiments of the Arts, which she gradually raised to a dignity far surpassing that which they enjoyed in their now native country.

When Italy was overwhelmed by the Goths, and other enemies, the Arts took refuge in Greece: when Greece was overwhelmed by the Turks, the Arts fled to Italy: and here finding patrons, they acquired an establishment, and long maintained an extensive reputation.

We have hinted that CIMABUE was the first of the moderns whose productions commanded esteem; and that he learned his art from Greek painters who visited Italy: we are not therefore to suppose that the works of CIMABUE were such as we should deem excellent among those of later Artists: as curiosities, they will always be admired; but, as studies, they are every way inferior to the productions of more modern genius.

But, beside the merit of CIMABUE as an Artist, we are obliged to him for transmitting his art with improvements, to his scholars, and successors, who, adding each a something, to what they had learned of their master, at length produced Artists of established merit. Hence we have LEONARDO DA VINCI, MICHAEL ANGELO, and RAPHAELLE; and hence

hence their numerous successors, not in Italy only, but in every state of Europe: and it is worth remarking, that each state has produced Artists excellent in some department; and has contributed somewhat to the general stock of merit which the Arts have furnished.

It is customary to distinguish these local varieties by the name of SCHOOLS OF ART: and hence we hear of the Italian school, which is subdivided into several,—as the Roman, the Bolognian, the Venetian, the Florentine, school: hence the Flemish school; the Dutch, the French, and at length, the English school.

The history of these schools is hardly to be understood without introducing the lives of the Artists who founded, or who maintained, them; and this would prolong the present discourse beyond its due limits. Yet as each school has its distinct character, we shall just remark, that according to its advantages that character has been formed. The discovery of the antique statues formed the style of design of the Roman school into a manner possessing much grandeur, truth, and elegance; while Venice being rich, because commercial, excelled in magnificence and in colouring, without any considerable accuracy of design. The nature of the country has distinguished the Flemish school by the figures of its subjects; and the use of smaller apartments than is common in Italy, has given, by the shadows they projected, a truth and a force to its productions, in respect of light and shade, which justly entitle it to great esteem. Other schools are in many respects,

more or less, compounded of these principles ; and according to the opinion, or the wishes of their patrons, or to the taste and abilities of some leading Artist, they vary in their character, and in the style of performance adopted by them.

Genius, and its offspring, merit, are confined to no part of the world ; but they appear under various forms, according to the disposition of their contemporaries : correspondent to the nature of the work in which they are called to engage, must be the style they adopt ; and as it rarely happens that genius can lead the public opinion, it usually is under the necessity of conforming to it. Very rarely, indeed, can an Artist persuade his patrons to see with *his* eyes, and therefore he is obliged to accommodate his performances to the faculties of those who are to inspect them.

It remains now that we introduce a few notices of the various materials which Art has employed, or on which it has wrought, in producing its works.

ARCHITECTURE was certainly, at first, constrained to employ stakes and wattles in constructing habitations ; to these succeeded the mud-walled cottage, supported by beams of timber ; and long did it content itself with the stability and the convenience which timber afforded for building : but, at length, brick became a favourite for many uses ; then stone, whose durability was its great recommendation ; and after stone, marble, the most precious marble, which being variegated into innumerable beautiful patterns, charmed the eye with its richness, its diversity, and its lustre.

SCULPTURE

SCULPTURE followed very nearly the track of Architecture: first it engaged its skill in carving of wood, then of ivory, then of clay, then of stone and of marble; at length, it treated gems in a manner truly wonderful for accuracy and for minuteness: strongly contrasting these almost microscopic objects with the colossal works which it produced in metals.

PAINTING used, at first, one simple colour, which delineated the outline of its subject, and afterwards filled it up; other colours were gradually introduced for the sake of variety, splendor, and effect. Doubtless these colours were such earths as nature most readily offered: it could not be till after some time, and no small progress in other sciences, that colours requiring any degree of chymical preparation could be adopted into use; but these, when known, and approved by experience, being desirable by reason of their brilliancy, or their durability; would be eagerly employed when requisite in certain effects.

As we are about to notice a very considerable change in the materials used in the art of painting, it may be proper to desire attention to a few previous remarks on this subject.

Many have been the conjectures concerning the vehicle, by means of which the ancient painters prepared their colours; but no satisfactory hypothesis has yet been devised. Whatever it might be, it has preserved their colours to the present time, with a vigour and brilliancy perfectly surprising; and even some remains of very early ages, by the accounts of travellers who have visited them, are equally fresh and

and lively as any modern production. Of this durability the ancient picture called the *Aldobrandine marriage*, now to be seen in the palace of that name at Rome, is a striking instance, which, though probably painted two thousand years ago, continues to be a fine picture. Those discovered at Herculaneum are additional proofs; as are the descriptions given by POCOCKE of some remains of coloured subjects in Upper Egypt, which, though very ancient, are yet clear and strong.

It appears that oil was not the mean made use of to fit their colours for the canvas; this discovery is thought to have been made in modern ages, and has usually been attributed to JOHN VAN EYCK (frequently called *John of Bruges*, from the place of his residence) about the beginning of the fourteenth century; but a late writer (MR. RASPE) has produced several arguments to prove, that painting in oil was known, if not to the ancients, yet long before the pretended discovery of JOHN VAN EYCK. The claims of this Artist arise from the testimony of VASARI, in his "Lives of the Painters," first published in 1566; a writer, who was neither a countryman of VAN EYCK, nor a contemporary; but who wrote and published his book one hundred and fifty years after him. Before VASARI's time it does not appear that any Flemish or Dutch historian had ascribed this invention to their countryman; nor among the high encomiums on JOHN VAN EYCK as a painter, in his epitaph in the church of St. Donat at Bruges, is there any mention of his having invented oil-painting. Besides, instances occur, and are recorded by several writers,

writers, of Flemish oil-paintings, which were executed before the time of this supposed inventor. And Mr. HORACE WALPOLE, in his "Anecdotes of Painting in England," has produced some unquestionable facts, which prove, that oil-painting was known and practised in this kingdom long before the time in which VAN EVCK is reported to have invented it in Flanders. Among several arguments and facts to the same purpose, it is alledged, that THEOPHILUS, who is supposed to have lived in the tenth or eleventh century, in a treatise *De Arte pingendi*, discovered in the library of Trinity College, describes the method of making linseed-oil for the use of painters, and gives two receipts for making oil-varnish.

This, however, whether we call it invention, or adoption, was of the utmost advantage to Art; since, by this means, the colours of a painting are preserved much longer and better, and receive a lustre and sweetness to which, so far as appears, the ancients could never attain.

The mode of usage consists in grinding the colours with nut-oil, or with linseed-oil; the manner of working is very different from that in fresco, or in water; the oil does not dry nearly so fast; and, after it is dry, it gives the painter an opportunity of retouching the parts of his picture at pleasure; or even of entirely changing them in drawing, or in colouring; which in the other kinds of painting is impracticable. The figures likewise are capable of greater force and boldness; the colours mix better together; they permit a more delicate and agreeable colouring,

colouring, and give a union and tenderness to the work, inimitable in any other manner.

It is somewhat extraordinary that this mode of applying colours should have so long remained unemployed, if it was known to the ancients; unless they thought their own mode superior: but as the property of oil is to resist water, whereby oil-painting is calculated to afford protection from the injuries of the weather, it still remains surprising that no mention should be made of it, as used for ordinary, or external, works, at least. And indeed, it seems not improbable, that if JOHN VAN EYCK was not the inventor of painting in oil, he might revive it, or apply it to subjects to which it had not before been applied, or he might furnish an additional number and variety of colours; and so augment its reputation, and relieve it from that obscurity which had enveloped it: after his time this manner of painting was adopted into general use.

About the middle of the fifteenth century, the Arts received a very considerable augmentation by the discovery of ENGRAVING. It is true, the ancients practised, with great success, a kind of sculpture (which has been termed *engraving*) on precious stones and chrystals; but the utility of this Art in furnishing impressions was not known till about A. D. 1460.

The story of its discovery is thus related. A goldsmith of Florence, named MUSO FINIGUERA, being accustomed to take impressions in clay of every thing he cut in metal, and to procure casts from it by melted sulphur, observed some of the casts to be marked

marked with the very same strokes as were upon the original metal, the sulphur having taken the black from it : he tried to do the same from silver plates, on wet paper, by rubbing it gently on the back ; this also succeeded ; and this was the origin of that manner of engraving which is now carried to exquisite perfection. This science is of the greatest utility to Art and to Artists ; nothing spreads a master's fame so much as a general circulation of prints from his works ; statues, and pictures, are confined to one place, but by means of this discovery their beauties are exhibited to the world at large : nor is this profession less serviceable to Art in general, as it furnishes very commodiously, excellent copies of whatever is elegant, or admirable, as well for the satisfaction of the curious, and the reflection of masters ; as for the imitation and improvement of students.

It may seem, indeed, that it was rather a discovery of the Art of Printing than of Engraving which originated with FINIGUERA : it was the art of multiplying impressions from subjects already engraved ; for the Art of Engraving itself seems to have at least as much claim to very remote antiquity as any other branch of Art ; witness the signets, &c. usually worn by the great in the earliest ages : which were engraved with the appropriate devices of the persons to whom they belonged, as may be proved from sundry passages in the Mosaic history.

The materials which have been wrought upon by the Art of Engraving have been various : silver, gold, pewter, copper, wood, &c. Of these, pewter is still used for engraving of music, which is per-

formed by *stamping* rather than engraving ; for which the softness of this metal particularly qualifies it, as it easily receives the impression desired. Wood has been used in many instances, and has produced works of great merit ; but, beside the difficulty of printing impressions from it, it is not capable of those exquisite degrees of degradation, and of that beautiful finishing, which forms the distinguishing excellence of engraving on copper : hence copper is now used for all works requiring accuracy, and neatness ; and, by the several manners in which engraving on copper is performed, it furnishes a variety adapted to every requisition of Art.

The rolling-press was invented by **JUSTUS LIPSIUS** : and was first brought into England from Antwerp by **JOHN SPEED**, A. D. 1610.

We have now traced the Arts, though indeed but slightly, from their origin to their glory, from their glory to their decay, from their decay to their revival ; we have seen them spread and flourish, or languish and decay ; we have seen their influence also, that it has occasionally been considerable, and extensive ; if it has not always been so well directed as must be wished, we have shewn that this was not from any bias in the Arts themselves, but from that disposition of mind which too often perverts the noblest studies, and debases the most respectable professions. We have seen, that when any state has cherished the Arts, the Arts in return have embellished and adorned it, have recorded its advantages, or its honours ; have related events connected with it in a language familiar at once to the native, and to the stranger,

stranger, from whatever distance he might come :—but this is not the place for remarking the excellence, or the utility, of the Arts : that we reserve for a succeeding discourse : we conclude the present, by ardently wishing, that as the Arts have, lately, been highly honoured and encouraged ; as they seem to have acquired a permanent establishment, not only in a public school, but likewise in public patronage :—may that patronage be long merited, and long continued ! may the Arts long flourish to the honour of the BRITISH NAME, and be transmitted as one branch of BRITISH EXCELLENCE to the latest posterity !

LECTURE II.

.....

OF THE EXCELLENCE, AND UTILITY, OF
THE ARTS.

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LADIES AND GENTLEMEN,

IN our preceding discourse we remarked, that, though sometimes neglected, and sometimes contemned, yet by civilized society in general (and by THIS NATION of late in particular), the ARTS have been honoured with distinguished attention; enjoying not only the encouragement of individuals, but likewise the patronage of the public. An endeavour to account for this attention, and patronage, may at first sight appear superfluous, since it will readily be admitted, that general applause is not bestowed on a subject without merit: nevertheless, as I have now the honour to address such as desire to cultivate an acquaintance with the fine Arts, I presume it will not be deemed impertinent to animate this laudable intention, by offering a few remarks on their EXCELLENCE, and UTILITY.

Human nature, in its uncultivated condition, is rather an object of pity than of satisfaction; little elevated

elevated above surrounding animals, or superior to beasts that perish, were bodily endowments its whole possession: but, when exerting the faculties of his mind, when exercising his powers of reflection and reason, Man appears to be "little lower than angels, and crowned with glory and honour." Indeed, so very different is our opinion of Man according to the contrary stations from which we view him, that we are ready to exclaim, 'What is this being whose wonderful powers soar into remote systems, and explore the limits of creation; or, when he descends to investigate minute objects, inspects with accuracy the very atoms of existence? Is this being, also, the suffering subject of distress, of disease, of death!'

It is true the powers of the human mind are latent, but they are not less real; they are too often diverted to trifles, but they are not less equal to the noblest studies: they too often abide in obscurity through indolence or inattention, but they are not less capable of energy, and of activity, of wisdom, which improves mankind, and of discoveries deserving universal applause. What a pity then is it, that such sublime abilities should suffer by mismanagement, or be lost for want of use.

If then our superior and distinguishing properties be those of the mind, certainly such studies as are adapted to open and expand the mind, to cultivate the genius, and entertain the imagination, merit our especial regard and protection. And this is abundantly evident if we consider, that, beside the mental faculties bestowed on our species generally, Nature has given to each individual a proper and distinct

tinct talent, which enables him to engage with most advantage in some certain course of study: now, as Nature does nothing in vain, it follows, that, where genius, fancy, imagination, taste, have been particularly imparted to any, they should by all means be cultivated, improved, protected, and matured, in expectation of their future success and prosperity; but this is not to be done without attention, and instruction, whatever science be the object of our study.

SCIENCES may be divided into speculative and practical: without any immediately apparent connection with the service of mankind, some engage the studious powers of thought; others aim at producing or improving implements of daily utility; the first require exertions of the understanding, to which the latter unite labour of the hand.

The ARTS are compounded of speculation and practice: the conceptions of an imagination lively and vigorous, with a clear and emphatic manner of conveying those conceptions to the spectator.

An imitative art, arising immediately from contemplation of the works of Nature, must, in many respects, partake of the properties of its origin: if the works it contemplates be pleasing, such will be the imitations of them which it produces; if they be extensive or various, capable of infinite combination and diversity, such will be the character of the Art which studies them: and beside this, if they be adapted to affect the mind, if they raise it to pleasure and delight, or moderate it to solemnity and sorrow, if they direct the sympathy which Nature has

has placed within us according to the subject they set before us, then, especially, their dignity and importance rise to demonstration, and Reason and Wisdom approve their encouragement.

Hail, noble Art! whose magic powers raise to our enchanted sight innumerable scenes of contemplation, lovely or awful, serene or solemn: excited by thee, we shout with the sons of mirth, or we dissolve in tears with the children of affliction; the wild grandeur of savage nature, at thy command, strikes us with astonishment, or the fertile landscape expands our hearts with pleasure; terror and distress are subject to thee—tempest, conflagration, the confusions of battle, the horrors of war: thine too are the calm delights of social peace, the soft repose of domestic tranquillity!

All ideas of the mind, however extensive its capacity, or accurate its researches, are received by means of the senses; surely then to have these ministers of information well instructed, is no small advantage; and as by the eye, the far greater part of our ideas are transmitted to the mind, it appears of considerable importance to improve to the utmost this medium of knowledge.

Of all the senses, **SIGHT** is doubtless the busiest; it searches with insatiable desires after new objects; directly as awake we run to the light with eagerness, we imbibe with avidity the reflexions of an infinite variety of forms and colours; to extend the pleasures of sight, we purchase by a thousand inconveniences the satisfaction of dwelling on some eminence, never tired with the prospect, though immense, or bounded only

only by the azure mountains: not satisfied with the survey of distant objects, the eye must be entertained in our respective habitations; we embellish our apartments with splendor, we decorate them with magnificence, we engage in this business every production of nature, improved by the labour of Art; how many brilliant colours! how many elegant forms! what variety of materials! what skill! what expence!—to gratify the sight, to charm the eye. And not only is a person desirous of these enjoyments for himself, but he readily, and without hesitation, supposes, that his friends also will partake of this his good fortune; persuaded that Nature has imparted the same sensations to them as to himself, he scruples not to imagine, that they also will be entertained with this kind of entertainment, and be delighted with these delights; so general, so universal, is the conviction of the pleasures arising from sight!

But now, might I be permitted to ask some who possess these advantages, whether they truly enjoy them? I am not certain they could answer in the affirmative; in vain the extensive prospect presents its beauties, unless the beholder has skill to perceive them; in vain the well-decorated apartment excites admiration, if the spectator be ignorant of the Artist's excellence.

It is true Nature gives us sight, but the sense must rather be considered as a channel of conveyance for delight, than as delight itself; rather as a mean than as the end. It is the mind which receives satisfaction through the medium of sight; and if the mind

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be not gratified, the sense has little to boast of: and how should the mind be gratified, unless it be acquainted with the excellencies of the objects it surveys, and unless it have previous information in what those excellencies consist, and what is the nature of the beauties it is occupied in inspecting? The mists of ignorance prevent the perception of many attractive elegancies, which, were those mists removed, would amply reward the attention engaged in their examination.

The eye which has been prepared by instruction to regard them, discovers in the productions of Nature, or of Art, a thousand latent graces, and beauties, which uninformed observers pass by without notice (the principal excellencies are too striking to be overlooked); so may the ear of a person ignorant in music be entertained by a concert; but he receives not equal satisfaction with one to whom the principles of that science are familiar.

Nature may be said to be at the same time veiled and unveiled: veiled—to those whose acquaintance with her is but ordinary or superficial—distant acquaintance: unveiled—to those who, by assiduity and constancy, have been admitted to her intimacy and friendship: to these she exhibits beauties unseen by others, and these behold innumerable charms which well reward, while they encrease, their attachment. Let no mortal ever suppose that he has entirely removed the veil of Nature; ignorance alone can indulge the idea, as ignorance alone can infer, that to rend her veil is to raise it.

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Not only are the beauties of surrounding nature more exquisitely enjoyed by a learned eye, but, moreover, the Arts present to us a new creation : they recall from the silent tomb, generations long since departed, re-animate them for our delight and pleasure, and that with more vivacity than even the historian to whom we are indebted for our original information.

If we examine the reasons of this fact, we find, that writing is, of necessity, long ere it interest us in behalf of its hero, and that the happiest language never equals in power those sensations which, from a well-conducted picture, flow at once into the mind : impelled by the irresistible energy of Art, we honour the patriotism of CURTIUS, we respect LYCURGUS and SOLON, we venerate PLATO and SOCRATES ; the continent SCIPIO engages our esteem, the intrepid FABRICIUS our applause, the heroic REGULUS our admiration : when contemplating their sentiments, and their behaviour, under circumstances happily expressed by the judicious Artist.

History, however, has its province, and that province is instruction : Poetry also has its province, and the province of Poetry is delight—a delight not arising so immediately from the poem, as from the images which the mind forms to itself of what the poem describes : the mind, as it were, converts the poem into a visionary spectacle, and then enjoys its own creation ; and the glory of Poetry is thus to excite the mind : whereas Picture presents the vision ready raised ; by the strength of its delineation it offers to the mind at once, and impresses, as near as possibly

can be impressed, the representation of the scene as actually passing before the eye of the spectator; it even numbers him among the actors, and persuades him to bear his part of the sympathy which animates the whole.

As I do not recollect to have seen the comparison between Poetry and Painting set in its true light as it appears to me (though I have perused several works on the subject), I shall take this opportunity of offering a hint, or two, on that comparison.

Poetry must bring us acquainted with the hero of its tale in a gradual and regular manner, and must exhibit in him qualities which engage our attention, and excite our wishes on his behalf:—and this it must do *before* it comes to the main, and most important, incident of the story it professes to treat. If it would interest us still more deeply, it must call to its aid other considerations; for instance, it may trace the genealogy, the connections, of its hero, and display his *extent*, whether of territory, of reputation, or of influence. Poetry must do this, *before* we care whether the hero live or die, whether he be fortunate or unfortunate; whereas, Picture, if desirous of introducing these particulars, places them *after* the main incident; shews us at once the hero in the height of his situation; and *after* having raised our sympathy for one of the same nature with ourselves, hints at what farther belongs to the subject. It strikes the eye,—and, by means of the eye, strikes the mind,—by one strong effort; after which, it gratifies the desire of further information, if further information be desired.

Is this an advantage to Painting? It seems to be the course of nature, at least: as men we sympathize first with a man; whether he be a king is an after consideration. Who that ever saw a man fall from a precipice, ever staid to enquire, what he was? before he *felt* the startle which shot through his veins: we lament him as a man; then, if he be a father, we lament him as a father; then arise the images of his children, grieving for their loss, and thus our sympathy spreads arounds us.

Picture takes us at the very instant to which Poetry has laboured to bring us: it is no long avenue, at the end of which we expect a noble prospect; it is a vista, suddenly opening to our view, and inviting our further *promenade* among its beauties.

Those are the best historians (as writers) whose language depicts the events they relate: those are the best poets whose descriptions raise mental images: but those are the best painters who transmit their own mental images, and engage the spectator to adopt them for himself.

. The history of an event, is, in fact, a very loose affair, so far as description is concerned;—a battle may seem to be very accurately narrated, yet a battle is capable of a thousand forms: a triumph may appear to be described strictly according to order, yet no two points in its course offer the same effect:—so in Poetry; let every grace of language be employed accurately to describe a figure—dancing, for instance; if the description be very particular,—so much the worse,—let it lift up one leg,—one arm,—
or

or sway the head on one side,—it soon ceases to be poetry. The mind, if thus shackled by the poet, refuses to be of his company : general, loose, floating description, ideas that the mind may realise, or let it alone ; ideas to which it may add somewhat of its own, without perceiving the fallacy ; these are the best arts of Poetry, and in these it succeeds.

Now, instead of the evanescent, aerial, images of Poetry, Picture delights in determinate forms ; it grasps, as it were, its object, and fixes it ; it leaves little room for the play of the spectator's mind, but then it deprives the mind of any desire to play ; it raises few ideas too vast for the mind to conceive, but then those it does raise may be completely gratified ; it does not appeal to the mind for conceptions above what it beholds, but it persuades the mind, while intent on it, that these are the best conceptions possible ; that these ought to be adopted, and, as it were, realised : it prohibits others for the time being ; and by the accuracy, verisimility, and identity of those it presents, it impresses them on the spectator, with a force which differs from actual existence no farther than wishing a thing to be true, differs from actual conviction of its truth. How near these are combined in the human mind let the self-flattery of any day determine.

If Poetry be compared to Rhetoric, Picture may be to Logic ; if Poetry originate ideas, she must bring them to Picture to be realised : Poetry may describe Olympus, but Picture must people it with Gods : Poetry may hint at Hell, but Picture must pourtray the Devil.

But

But not to trace further the subjects of history, or the principles of poetry, let us now consider those more immediate and personal services, for which we are daily beholden to the imitative Arts.

It is natural to desire the constant company of friends whom we value, or relations whom we love; but as human enjoyments admit not of stability, the dearest friends must part: such is one condition of life. It is true, and it is pleasant to reflect, that the faithful heart shall long enjoy the grateful pleasure of recollected love; the retentive memory shall dwell with delight on past intercourse, but the retentive memory, and the faithful heart, very readily acknowledge their obligation to the arts of Design: the features, the manner, the air, the very person, is present in an animated portrait: for this enjoyment we are entirely beholden to the Arts.

If there be, as undoubtedly there is, no small pleasure arising from the substituted presence of those whom we love, this advantage, though it may be somewhat weakened, yet is greatly extended, when we advert to the number of persons of whom we desire some memorial. Let us consider, that, after those most dear to us, our own families, our own friends, we are gratified by portraits of those eminent persons around us for whom we have conceived esteem; the wise, the learned, the good, the illustrious; and by portraits also of those whose misfortunes have interested us; of those too who are not natives of our own country, but foreigners, whose celebrity has disposed us in their favour: extend this idea to the famous characters of antiquity,
and

and connect with it the reflection, that, rather than not possess representations of certain personages, mankind has adopted suppositious forms, and unauthentic portraits. I know not any satisfactory authority for the heads of HOMER, yet heads of HOMER are numerous; and out of an army of saints and martyrs that might be collected, great would be the difficulty of justifying the likeness of one in a thousand. Surely this disposition of the mind supports the observation, that, the Arts contribute greatly to the endearments of affection.

But, beside contributing to the endearments of affection, the Arts, when well employed, become the channels of much useful intelligence; many pages of description will not, cannot, impart so clear ideas of an eruption of Vesuvius, or of *Aetna*, of a hurricane, or of a tempest, as design; nor will language produce the view of a capital city, or an extensive prospect, which a picture opens at once; no explanation of many implements of manufactures can be understood without representations of them; nor can subjects of natural history, plants, fossils, or animals, be accurately distinguished, unless accompanied by proper figures. I might appeal for the confirmation of this remark, to the various sentiments of naturalists on the animals of ARISTOTLE and PLINY; the present name of that creature is so, or so, says one investigator of the subject; no, says another, not that, but it may be such, or such; while a third is ready to conclude that class of animals, or at least that species, is extinct; whereas, had

had we delineations of the animal intended, we should be under no such embarrassing perplexity.

This is of more importance than may seem at first sight; and it is of importance, especially, in our commercial nation, which imports such a vast variety of articles from all quarters of the globe. To general readers, a representation of the tea-tree is pleasing, because the plant probably yields their beverage; but to the merchant who deals in the commodity, it is more than pleasant; it is interesting. Plants that yield medicine are with great propriety studied and examined by the faculty, and by all lovers of natural knowledge: but as the plants themselves are, often, not to be procured, the best possible substitute is furnished by the imitative Arts. The same may be said of natural history in general; it may be inconvenient to keep elephants, lions, tigers, crocodiles, whales, and sharks: I say, though we desire a knowledge of these creatures, it may not suit us to keep them, but, by means of Design, we may easily acquire no despicable portion of acquaintance with their forms, sizes, proportions, natures, and manners. We may know so much of them as may be of use for us to know; and that, at an expense so trifling as to suit every purse. If Man be the noblest subject of study, the Arts assist us in the Study of Man: if nature at large be our study, they assist us in the study of nature; nay, in fact, nature cannot be effectively studied without them.

By means of the Arts the productions of nature, or of art, in every part of the globe, become familiar to us; we contemplate, without danger, the

Groenlander

Groenlander in his hut, the Siberian in his cave : mountains of ice, monsters of the deep : the bite of the rattle-snake, the sting of the scorpion, strike us with no dread ; nor are we exposed to inconveniences, though examining the manners of the Chinese, or the Hottentot. No wonder an art so universally useful, should be admired and distinguished as one of the highest embellishments of human life !

Upon the whole, and to pass over much that might be said, I venture to assert, that the Arts may justly be considered as blessings to mankind, when engaged in their proper sphere of usefulness ; that they have been sometimes otherwise, arises not from any evil in themselves, but from their having been abused by the corrupt passions of individuals ; no one regrets more sincerely than myself, that prostitution which at some periods they have suffered ; nevertheless, the abuse of these sciences should not prevent our respecting them for their services.

The Arts owe their rise to superfluity, but are indebted for their cultivation to good sense ; hence they have always kept pace with learning ; for in proportion as mankind became exonerated from ignorance and fear, and sensible of the blessings of civilized life, they applied themselves to these elegant recreations : thus have their manners been polished, and innocent and peaceful pleasures have succeeded to violent and savage pastimes. What numbers are now amused and entertained by these delightful studies ! nor are they less improved, and benefited, than amused and entertained, for surely, to be able to design on the spot a striking prospect,

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or a noble building; a curious production of Art, or an uncommon appearance of Nature, is not only a desireable amusement, but an useful accomplishment. To preserve to remote posterity the resemblances of illustrious personages, to transmit objects of attention to foreign climes, is no inconsiderable attainment: we are pleased with the talents of distant Artists; in return, our own performances command their applause.

As this remark, is peculiarly applicable to those whom I have the honour to address: I beg leave to lay no little stress upon it. I would not have it thought that barren elegance merely (pardon the term) is the whole which now engages our attention; the Arts, though elegancies undoubtedly, are yet useful elegancies; and though they are entitled to respect as branches of polite education, yet, were they considered rather as to the advantages resulting from them, they would fully justify, as they would amply reward, both the time and the attention their study might have occupied.

Let us further reflect, that, beside the information and elegance of these studies, they impart numerous advantages to industry in general; how many ingenuous professions, not in Britain only, but in every civilized nation, are witnesses to this fact! Survey a magnificent apartment, which of its embellishments can be executed with decent symmetry, not to mention elegance and taste, without knowledge in Design? Proportion, which is the very life of Design, must be observed in every article, and must regulate the whole; for, if disproportionate in its parts,

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or extravagant in its contrivance, if confused, or wild in its distribution, how can it answer its purpose? —which is, to please the eye.

I would not be understood to assert, that we are pleased by rules only; nor do I wish them tyrannically to confine genius: by no means; rules are of advantage in their place, but not out of their place; their province is, not to cramp and bind genius, but to direct the wandering taste to elegance, and to exclude whatever is disgusting, or deformed.

Will the Ladies indulge the remark, that in that important article DRESS, a knowledge of the just principles of Art has considerable utility: on appealing to times past, we are permitted to regret, that a kind of opposition to nature has been too often visible in many modes of dress which the sex has adopted, not because of their elegance, their symmetry, or their use, but merely through the enchantment, or rather bewitchery, of FASHION. With what surprise do we now survey the habits of our ancestors: with what astonishment do we exclaim, that ever such accoutrements should have been deemed handsome! becoming! ornamental! and when the personal accomplishments, the virtues, and the beauties, of the present wearers of—need I name the fashion?—are forgotten, who will insure these inventions from the disdain of future generations?

In many ornaments of dress (and ornaments are a principal part of dress) the principles of Art direct to embellishments greatly superior to many which have been adopted; the absurdity was once very fashionable of *adorning* the elegant dresses of British

ladies with uncouth devices from remote climes ; certainly, not the *beauty* of their sprigs, their flowers, their figures, rendered them objects of taste ; neither was our native land destitute of sprigs or flowers : no ; but it required some skill to imitate them, because every spectator could judge of their likeness ; whereas the imitation of foreign productions presenting to us no likeness of which we might judge, the blunders of ignorance escaped detection. Farewell exotics ! our own country presents a thousand decorations, more elegant, more convenient, and (to us) more natural.

I beg leave to repeat in this place a few remarks selected from Mr. RICHARDSON, an Author, and an Artist, justly esteemed.

“ Because pictures are universally delightful, and accordingly make one part of our ornamental furniture, many, I believe, consider, the Art of Painting but as a pleasing superfluity ; at best, that it holds but a low rank with respect to its usefulness to mankind. If there were in reality no more in it than innocent amusement ; if it were only one of those sweets that divine Providence has bestowed on us, to render the good of our present being superior to the evil of it, it ought to be considered as a bounty from Heaven, and to hold a place in our esteem accordingly.

“ Painting is that pleasant, innocent amusement. But it is more ; it is of great use, as being one of the means whereby we convey our ideas to each other, and which, in some respects, has the advantage of all the rest. And thus it must be ranked with

with these, and accordingly esteemed not only as an enjoyment, but as another language, which completes the whole art of communicating our thoughts ; one of those particulars which raise the dignity of human nature so much above the brutes ; and which is the more considerable, as being a gift bestowed but upon a few even of our own species.

“ Words paint to the imagination, but every man forms the thing to himself in his own way : language is very imperfect : there are innumerable colours and figures for which we have no name, and an infinity of other ideas which have no certain words universally agreed upon as denoting them ; whereas the painter can convey his ideas of these things clearly, and without ambiguity ; and what he says every one understands in the sense he intends it.

“ And this language is universal ; men of all nations hear the poet, moralist, historian, divine, or whatever other character the Painter assumes, speaking to them in their own mother tongue.

“ The pleasure that Painting, as a dumb art, gives us, is like what we receive from Music ; its beautiful forms, colours and harmony, are to the eye what sounds, and their harmony, are to the ear ; in both Arts, we are delighted in proportion to the skill of the Artist, and our own judgment to discover it. This beauty and harmony gives us so much pleasure at the sight of natural pictures, a prospect, a fine sky, a garden, &c. and the copies of these (*i. e.* imitative pictures), which renew the ideas of them, are consequently pleasant : thus we see spring, summer, and autumn, in the depth of winter ; and frost and snow,

snow, if we please, when the dog-star rages. Nor do we barely see this variety of objects, but in good pictures we always see nature improved, or at least the best choice of it. We thus have nobler and finer ideas of men, animals, landscapes, &c. than we should perhaps have ever had ; and see particular accidents and beauties which rarely or never occur to us personally ; and this is no inconsiderable addition to the pleasure.

“ By reading, or discourse, we learn some particulars which we cannot have otherwise ; and by painting we are taught to form ideas of what we read : we see those things as the Painter saw them, or has improved them with much care and application ; and if he be a RAPHAEL, a GUILIO ROMANO, or some such great genius, we see them better than any one of an inferior character can, or even than one of their equals, without that degree of reflection they had made, possibly could. After having read MILTON, one sees nature with better eyes than before ; beauties appear, which else had been unregarded : so by conversing with the works of the best masters in painting, we form better images while we are reading, or thinking.

“ I will add but one article more in praise of this noble, delightful, and useful art, and that is this : the treasure of a nation consists in the pure productions of nature, or those managed, or put together, and improved by art : now there is no artificer whatsoever that produces so valuable a thing from such inconsiderable materials of nature’s furnishing, as the painter ; putting the time (for that also must be considered

sidered as one of those materials) into the account : it is next to creation. This country is many thousands of pounds the richer for VANDYKE's hand, whose works are as current money as gold in most parts of Europe, and this with an inconsiderable expence of the productions of nature. What a treasure then have all the great masters here, and elsewhere, given to the world!"

These remarks, though made originally on the Art of Painting only (of which Mr. RICHARDSON was writing), are equally applicable to the Arts of Design in their various branches.

This gentleman, in another part of his works, is of opinion, that an Artist, by continually conversing with the perfections of Nature and Art, becomes not only a better proficient, but a better man. I heartily wish there was no reason to question the truth of this sentiment : certainly, I agree with him, that an Artist, whose knowledge of many beauties and wonders in nature is extensive, and exact, *ought* to be deeply sensible of the divine perfections of their Author ; and in this view it appears, that the Arts may not a little contribute to the exercise of that genuine piety, which, after all the applause due to other studies, is certainly the most excellent, and valuable, attainment.

ARISTOTLE indeed has said, that " Sculptors and Painters teach morality in a way more ready and efficacious, than even philosophers ; and that some of their works are as capable of correcting vice, as the precepts of moralists." It does not however appear from whose works ARISTOTLE might have expected this

this good effect: so far as we can judge at present, if the pictures of those days were capable of producing it, they were very different from, as well as very superior to, the sculptures which remain. I shall not advert to the deficiencies of that system of morality which was current in the days of ARISTOTLE, though, perhaps, a sarcastic observer might remark, that, morals equally good with those of some philosophers, were easily deducible from any kind of paintings or sculptures.

But may not the Arts contribute to morality? I am firmly persuaded, that every talent of the human mind not only may, but ought to advance good morals: to think otherwise, appears to me, inconsistent with the character, and attributes, of our divine Author, ‘from whom descends every good, and every perfect gift.’

And here I may say in favour of the Arts, at least so much as is usually said in favour of History, as teaching by examples, or of Dramatic Representation, that it strongly impresses the miseries attending Vice, or the happiness attending Virtue. Instances of these, according to the subject, are not wanting: witness the guilty horrors of Richard, and the night-walkings of Lady Macbeth; witness the deterring picture of jealousy in Othello, and of improvidence in Lear: if avarice need a lesson, take it from Shylock; if prodigality, read it in Timon. But it may be asked, “has Picture also its instances? has it shewn the fatal end of Vice, and thereby read lessons of Virtue?” Ever respected be the memory of the ingenious HOGARTH, who has taught us to answer this question

question by affording an instance to which we appeal ; happy had it been for him, had all his productions equally tended to the encouragement of virtue, and the correction of vice ; but, while his history of the "INDUSTRIOUS, and IDLE PRENTICES," his "HARLOT's and RAKE's PROGRESS," and his "MARRIAGE à-LA-MODE," remain, we shall certainly consider them as laudable examples of what may be done by the power of the pencil, in the cause of morality. Nor let the works of Mr. PENNY be passed over without encomium, by whoever recollects his pictures of "VICE neglected in sickness;" and "VIRTUE surrounded by sympathising friends."

"The effects of Picture are sometimes wonderful. It is said, that Alexander trembled and grew pale, on seeing a picture of Palamedes betrayed to death by his friends ; it bringing to his mind a stinging remembrance of his treatment of Aristonicus. Portia could bear with an unshaken constancy her last separation from Brutus : but when she saw, some hours after, a picture of the parting of Hector and Andromache, she burst into a flood of tears. Full as seemed her sorrow, the painter suggested new ideas of grief, or impressed more strongly her own. I have somewhere met with a pretty story of an Athenian courtezan, who, in the midst of a riotous banquet with her lovers, accidentally cast her eye on the portrait of a philosopher, that hung opposite to her seat : the happy character of temperance and virtue, struck her with so lively an image of her own unworthiness, that she instantly quitted the room :

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and, retiring home, became ever after an example of temperance, as she had been before of debauchery. You might tax me with doing injustice to the present times, were I to draw all my proofs from the ancient; I appeal therefore to yourself, who have had an opportunity to prove it, whether you could look on the death of Germanicus, as painted by Poussin, without feeling a generous indignation at the cruelty of his oppressor, and an equal compassion for unhappy virtue. The representation of a plague, by the same Author, melts the soul into a tender participation of human miseries. These impressions end not here; they give a turn to the mind advantageous to society; every argument of sorrow, every object of distress, renew the same soft vibrations, and quickens us to acts of humanity and benevolence." Such are the sentiments of Mr. WEBB.

Morality, perhaps, may be truly but one, in its principles, and its Nature; yet the modes of directing our endeavours to promote it, may be several: they may, rather they must, be different, according to the difference of the vice they are required to correct; it would be nugatory to excite parsimony to frugality, or to counsel extravagance to liberality. Morals, also, are either public, or private: to private morals suit private subjects; to public morals, suit subjects drawn from the important events which have contributed to the welfare, or to the injury, of states and communities:—the founding and embellishing of cities, the noble institutions of legislators, the improvement of mankind, by whatever means, and under whatever form, are subjects allied to

to public morals. Is an instance required of the utility of the Arts in this respect, we refer to the noble work of Mr. BARRY, which certainly decides the question, in favour of that morality of which the Arts are susceptible.

The public services of the Arts in respect of honorary rewards, to those who have deserved well of their country, and who have contributed to the advantage of mankind, are too well known to need enlargement; as they have been generally adopted wherever the Arts have flourished. Busts, statues, pictures, of heroes, of public benefactors, of men of learning, and of illustrious citizens, have ever been among (if they have not rather held the first place in) those distinctions which have been paid to merit; and they have formed not merely the boast of the families descending from such honoured parents, but also of the cities, or the countries, which produced the subjects of them: they have been, at the same time, tokens of grateful acknowledgment for benefits received, and of satisfaction that such worth had adorned the community, while as means of exciting in the breasts of beholders, especially of youth, the most laudable exertions after the same degrees of virtue, and the warmest emulation of that merit which may expect similar rewards, their beneficial effect has been beyond conception.

Here, I think, I may safely conclude this discourse; I think I may safely infer, that the subject, which is at once elegant, useful, and moral, which contributes to manifest, and to promote, the superiority of mankind over the creatures (in some

respects our fellows), by affording fresh opportunities for the display of mental energies, by calling forth those energies from their obscurity into distinction;—such a subject, I say, must deserve esteem: especially, if it be recollect~~ed~~, that a genius for this purpose, though not an ordinary, is yet a real, and valuable, gift of Nature, and capable of a thousand different applications. Be it remembered, also, that by this gift the busiest of our senses (sight) is at once gratified and instructed, and the mind is improved and informed. Recollect too, the numerous services which literature and knowledge receive from the Arts, and the intimate acquaintance with Nature to which the Arts contribute; recollect the creative powers of Art, which dart throughout existence, which controul, as it were, times past, present, and to come; which re-animate the dead, and which anticipate future life. If affection for our friends, if esteem for the worthy, if curiosity, laudable curiosity, warm our bosoms, we shall confess our obligations to the Arts: if we desire that our dwellings should be embellished, that our personal appearance should be respectable,—in short, if we wish to cultivate our genius, to regulate our minds, and to improve our morals, let us do justice to the Arts of Design, by a favourable opinion of their tendency, by a resolute study of their principles, and by a virtuous application of their powers.

LECTURE

LECTURE III.

.....
ON GENIUS, AND BEAUTY.
.....

LADIES AND GENTLEMEN,

WE have laid it down as a principle, that Nature, who does nothing in vain, has imparted to some persons peculiar talents and dispositions in favour of the Arts; while at the same time we affirmed, that the natural abilities which are usually possessed by individuals are capable of great improvement in this respect, under proper cultivation. We have offered some observations, whose influence might tend to excite in the bosoms of our auditory, desires of such cultivation; and our wish is, that such desires may be brought into activity, and eventually be gratified. *That* indeed is the main object we have in view; and these remarks are but introductory to those principles of Art, which may justly be deemed practical.

Nevertheless, as the faculties, or qualities, of the human mind, are at all times important and pleasing subjects of inquiry, before we proceed to the practice

tice of Art, permit the introduction of a few suggestions on that disposition of mind which is favourable to the reception of its principles, and on that particular end which Art ever studies to accomplish.

Much has been said on the subject of *GENIUS*, which has been regarded as a peculiar gift of heaven, an intuitive excellence, not acquired, but natural: without meaning to controvert this opinion, at the same time, I must own, that attention, and study, seem to me to have had a very considerable (if not the greater) share in the formation of capital Artists. It is certain the eminence and the merit of some masters are incontestable, while their genius has been the subject of doubt, even among their admirers.

Nothing is more difficult than to define that disposition of mind which is termed Genius: to reason clearly on any mental faculty, is not easy; on this, which comprehends and combines almost every object in nature, our reasonings experience peculiar embarrassments.

The minds of some men not only grasp at, but also seem to attain, a very general knowledge of Nature; they treat with equal facility the sublime beauties of historic composition, agreeable scenes of landscape, portraits from life, and many various subjects. Others, apparently more confined, are content to rank as proficients in a single branch; the inclination of these directs them to the study of heads, or ruins, of still life, or of decoration only; departments of Art which appear to such persons most

most agreeable studies, while minds apparently more extensive disregard them as trifles.

Shall we then suppose, that, in one instance, Genius is adapted to wider scenes of Art, to more extensive, and sublimer views of things; and in the other instance, that Genius is equally adapted to those which seem narrower, and perhaps contracted? Is it still Genius, and of the same kind, but differently directed; or, is it a peculiarity proper to each, and a distinction in the nature of Genius itself? Would those abilities which seem constructed on a great scale, be equally at home on a smaller scale; and those constructed on a smaller scale, would they be equally at home on the larger scale, had such been the lot in life of their respective possessors? These questions are very difficult to answer: but perhaps it is best to admit, that in all mental endowments there are infinite shades of distinction; is it not so in poetry, in philosophy, in mathematics; why not then in the Arts? the construction of the mind is various in various persons, and perhaps no two persons are precisely equal in any one talent, but each is superior to the other in some particular instances.

Or shall we endeavour to distinguish between inclination and Genius by supposing, that a separate branch of Art may suffice the former, while the latter desires universal attainment? Or, shall we say, that inclination may subsist without efficient talents? that not all who feel themselves excited to these elegant studies, are endowed with the happy abilities requisite to excel in them? Certain it is, not a few who seem to desire proficiency in them evidently

evidently fall short of excellence : but the most frequent causes of this failure, are, I apprehend, their unfortunate ignorance of the proper path at first setting out, together with a certain listlessness, and indifference, which are insuperable ^{obstacles} obstructions to those who indulge them.

This idea may perhaps be supported by ^{contrary} instances : first, of persons who seem to have had the most promising abilities, who yet have been misled by vanity, bewildered by misinformation, or enervated by indolence ; so that their time, their talents, and themselves, were lost, as to any benefit, in any degree comparable to what might justly have been expected from them ; as on the contrary, some we have known, and others we have heard of, who, though regarded as destitute of Genius, properly speaking, yet by diligent application under good instruction, have attained a very honourable station among the most reputable professors. But if vanity, misinformation, or indolence, have slain their thousands, I think I may safely say, dissipation has slain its ten thousands : there is nothing so ruinous to Art as dissipation indulged by those who cultivate it. I need but appeal to daily observation in proof of this fact.

It is unnecessary, I suppose, at this time, to enter very largely, or very accurately, into a disquisition on the subject of Genius : to point out the leading principles of it, as applied to our present purpose, will be sufficient ; and therefore I beg leave, not without considerable diffidence, to submit the following thoughts on this subject to candid attention.

Whether

Whether INCLINATION be, or be not, Genius, it is the first requisite in a student. Not from that person whose desires are languid, whose disposition is frivolous, and wandering, is any considerable progress to be expected : never yet were supine wishes, and dilatory efforts, rewarded with success. The Arts scorn to yield to such frigid suitors : their favourable regards are only to be acquired by perseverance, and diligence ; to obtain the crown they bestow, animated endeavours, and laudable emulation, must continue to be exerted.

I believe it is true of all professions, that resolution to be a master of them is the ready way to attain that character ; and this is not less true in the Arts : but perhaps the Arts have one peculiar advantage, in the pleasure they yield to the student as he advances in the practice of them ; so that they may be said to be perpetually, as well as proportionately, rewarding those who study them.

To the acquisition of any Art or Science, the possession of that capacity which is usually imparted to our species is unquestionably necessary : the ideot, the stupid, the perverse, are little improveable by tuition : to plant upon the rock, or to sow upon the sand, is not the most likely way to obtain a crop. But there is a principle necessary to a student, distinct from what is commonly termed natural capacity ; I mean, that quality of mind, which we call DOCILITY. Docility may be regarded as teachableness in general ; or, as a happy disposition to acquire

some particular science; in which sense we take it here.

If the mind be not possessed of docility, imbibing readily the advice of a master, treasuring up, reasoning on, and applying it, as circumstances occur, farewell every expectation of success; but where the mind, as it were, surveys an object on all sides, carefully investigates its appearance, principles, and properties, undismayed by difficulties, or ingenuously stating them to those to whom they are familiar, and by whom they have been often overcome, then we may justly hope, that time, and experience, will ripen such a mind to an honourable maturity.

A lively and vigorous IMAGINATION is a very considerable part of Genius. Most productions of Art may be denominated specimens of the Artist's imagination: no one supposes an Artist ever saw a groupe of figures, exactly in the same attitudes, lights, and shadows, as he presents them in his picture; *that* is nothing more than a copy of a composition formed in his mind, and transmitted on the canvas by the skill of his hand. If his imagination be frigid, and heavy, the same faults will be communicated to the piece; if it be enthusiastic, and wild, such will be his performance. A fertile fancy, indeed, may be restrained by precept; reflection, and study, may reject many ideas which present themselves, and, by selecting the happiest and most graceful, may not only moderate, but often prevent, extravagance; while the coldly-conceptive mind, whose imagination is scarce moved by its subject, can hardly be expected to surpass mediocrity, though surrounded

surrounded by the greatest advantages, and the best assistance.

It must be confessed, the fancy of some masters has not only deviated from Nature, but from probability and possibility likewise ; the centaur, the griffin, the sphinx, and other monsters, are instances of this ; and can only be defended by referring them to the class of emblematical compositions, whose liberty is little other than licentiousness : yet even in these extravagant forms, there is often something more striking and agreeable, than in the tasteless productions of torpid frigidity.

Imagination is a warm, active, expansive, faculty of the mind ; it is boundless in its nature, in its conceptions, and ideas, and claims the privilege of being so : to confine it is to injure it ; closely to confine it, is to destroy it ; it delights in that boldness, that vivacity, that stretch of thought, which it is not the lot of all to possess, but which, when possessed, designs and attempts whatever is surprising. Imagination has, in itself, neither moderation nor check ; to controul, to restrain, to counterpoise it, we must seek other principles, and engage other qualities.

A delicate SENSIBILITY, which feels, as it were, intuitively, the impressions of picturesque beauty, should ever accompany a lively imagination. By this principle an Artist must select, or combine, the attractions of beauty, must distinguish the variety of images collected in idea, and determine their relation to the business under conception ; must frequently separate what imagination had united, and

restrain, or indulge, the vivacity of fancy. To this contribute a kind of tenderness of mind, a well-educated, well-informed understanding, and a propriety of reflection consequent upon accurate information, which is of the highest value, where kind Nature has graciously imparted it, and where it has been matured by liberal studies.

Whether JUDGMENT may properly claim a place, as a part of Genius, I will not determine ; without it, Genius cannot attain to considerable merit or applause, because others who possess this faculty themselves, will unanimously condemn the greatest talents if they do not exhibit its influence : or if for a while, or in any single instance, the want of judgment may be tolerated, yet time, or closer attention, will certainly detect the deficiency.

Like a ship without its rudder, Genius, void of Judgment, may make a fair appearance at a distance, and seem to hold its course amid the billowing deep, but its success can be only seeming ; for indeed it is the sport of winds, and agitated by every wave.

Judgment has been considered as a principle, whereby we determine not only on the excellence of what is presented to us in one whole, but likewise on the several parts ; and not only on the parts distinctly, but also of their union in one whole ; its principal branches are Knowledge and Taste.

Knowledge is an acquired quality ; a quality arising principally from a habit of reflection, of comparison, and of estimate. Knowledge is not an original quality, like ignorance ; but it is the corrective antagonist of ignorance ; which it gradually overcomes and displaces.

displaces. After having made many mistakes, the mind becomes less exposed to mistake; it forms more correct opinions of things, sees more clearly their just value, and more readily ranks them according to their proper claims and places. Knowledge is to be acquired—by reading the works of those who have best written—by inspecting the best representations of the best Artists—by considering the ends they had in view—by enquiring whether their labours were well directed in the choice of such ends—and whether they have taken the best methods to accomplish them. The conversation, remarks, and opinions, of liberal and competent judges, greatly conduce to the perfection of knowledge, as well as to its acquisition; and, indeed, where they can be enjoyed, they become not only the most pleasant, but often the most permanent mode of acquiring just and honourable ideas of merit: and I am sure this mode of acquiring knowledge conduces greatly to abate the rigour of criticism; because many things in respect to the difficulties, peculiarities, or situations, of Art, of Artists, and of Patrons, may be illustrated and explained in discourse, which perhaps are not properly understood, nor to be properly understood, without this advantage.

Taste is a faculty whose analysis has many difficulties, arising chiefly from the diversity of which it is capable. It is very embarrassing to observe how differently persons reason upon Taste; or how they determine by what they esteem its impulse without reasoning. It is equally perplexing to account wherefore what at one time seems contrary to just taste, at another

another time is thought perfectly coincident with it. From hence has arisen the proverb, “there is no disputing upon Taste.” I shall therefore, as best suited to my present purpose, consider Taste under the simple idea of a selecting quality: it selects the most agreeable objects to form a whole; it selects the most agreeable parts to form an object; and having selected them, it unites them in the most pleasing manner; we say, first, it selects parts:—it rejects those which have no common bond of propriety, or fitness; those which are too big, too little, too simple, too complex, or too any thing, one for another; in short, those which do not *match*, by having some happy relation to each other: but, those parts whose reciprocal and harmonious fitness determines their adoption, Taste associates, and combines into an object; placing them to the best advantage, and giving to each its most proper place, and station; —taken from which the whole suffers by the change: the part is diminished in its effect, the object is diminished in its importance. The exertions of Taste are completed when well-selected objects are happily formed into one well-disposed whole; in which (as before) it is evident that each has its most advantageous situation, and produces the fullest effect of which it is capable.

This very naturally leads us to enquire what are the objects of Taste? what does it propose? the answer is ready, BEAUTY: Beauty, is what Genius, directed by Taste, by Knowledge, by Judgment, by Sensibility, and assisted by Imagination, proposes as its great end: for this it studies, and for this it executes;

cutes ; for this it roves in the regions of Fancy, or soars into the realms of unembodied conceptions ; content, nay even gratified, on its return, if it be thought to have imported Beauty. But what is Beauty ?—to this question we shall endeavour to offer a distinct though concise answer, so far as regards our subject : in which however we shall be under the necessity, in some degree, of appealing to observations already made, and of illustrating and amplifying our remarks on some of those principles whose influence has been already suggested.

Objects are valuable for their utility or for their elegance. The utility of a thing depends on the wants of those to whom it is useful ; and those wants are various as the nations, the individuals, the occurrences, under heaven. Elegance is an advance on utility : necessaries are objects of desire previous to what is refined or polite ; but no sooner are the necessities of mankind supplied, than they turn their thoughts to whatever appears convenient, agreeable, or ornamental.

Our present attention is directed to an Art whose principles profess the highest elegance ; which, though simple in its operation, and easy in practice, yet is founded on much reflection, and requires the exertions of powers of the mind, as well as of powers of the hand. The ignorant applaud the result of these principles, without understanding by what magic they are affected ; and adepts admire them, not only for their force, but also for the innumerable combinations of which they are capable,—for the exquisite beauty they produce.

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The fascination of BEAUTY is universally acknowledged ; what eye, or heart, withholds its subjection ? To account for this influence, gentlemen who have investigated the subject, have suggested, according to their respective feelings, a variety of sentiments, not always indeed satisfactory, though ingenious, nor always coincident in opinion : yet perhaps their differences are not so extreme as their expressions may sometimes indicate.

Without pretending to advance any new hypothesis, I content myself with stating, in the simplest manner, what appear to me to be the principles of this quality ; or so closely connected with it, as to be properly esteemed parts of it.

The source of that pleasure we receive from inspecting certain objects, is usually understood by the term BEAUTY ; what are the constituent principles of beauty we now proceed to enquire.

The human mind is in its nature so alert and vigorous, that it scarce ever ceases from action : while the senses are in exercise it cannot refrain from observation on surrounding objects ; and having, by constant reflection, obtained a competent knowledge of their uses and designation, it calculates very accurately (though without always perceiving it) the fitness or unfitness of most things to the services for which they are intended : hence to see vast weights sustained by a slender prop, occasions pain and disgust ; on the other hand, stable pillars employed in supporting a trivial burden, excite our contempt ; but when we examine a contrivance happily adapted to its purpose, it affords us satisfaction : this satisfaction

faction is the result of **FITNESS**, as unfitness is the cause of pain and disgust. And because this principle is continually exercised by the eye, and appealed to on every occasion, it becomes the very foundation of Beauty, and with good reason is placed first on the subject.

We need not go far to prove that utility, or fitness, is a principle necessary to Beauty ; what should we think of buildings, or of their accommodations, were they destitute of fitness ? Suppose, for instance, the steps of a magnificent edifice, under pretence of conformity to other parts, were enlarged to double or treble their just height ; should we commend the skill of the architect ? Let the same ideas accompany us into such an edifice, the beds, if correspondent to the prodigious scale of the building, may repose giants, but not ordinary men ; and persons no taller than ourselves may *look up* to the chairs and the tables, though sons of Anak might find them convenient.

There are indeed many subjects which cannot be tried by similar rules ; can we determine on the fitness of rocks and mountains ? certainly no ; neither shall we select rocks and mountains as examples of this part of Beauty : the scale by which mankind usually judges, is too contracted to measure the stupendous productions of Omnipotence ; but on subjects to which we are competent, we determine that the fitness of an object for its purpose, is one source of Beauty.

The application of this principle may greatly account for the different opinions of various nations on

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this subject, the fitness of utensils and implements to the purposes for which they are designed, unquestionably contributes to render them most elegant in the judgment of those best acquainted with their utility.

The second principle in Beauty is VARIETY. Need I demonstrate that the same, and the same, is tedious? that incessant repetition is fatiguing? The eye is quickly satiated without variety, and must be recreated by change either of object, or of situation. Hence arises the beauty of landscape; it admits an almost infinite diversity of *forms*, in trees, buildings, clouds, &c. of *colours*, in their various hues, green, brown, or blue, with ten thousand different shades. Yet we consider a landscape as imperfect, if destitute of water, which reflects both forms and colours, and, by this reflection, greatly increases variety; not only by reversing the objects seen in it, but by imparting a peculiar and characteristic softness to their reflected tints. And here we discover the beauty of rocks and mountains; whose huge masses, and shapeless forms, when judiciously introduced, impart a diversity, a contrast, and a grandeur, peculiar to themselves.

The eye in this respect resembles the ear, which suffers by monotony, and quickly tires under the continuation of the same note: if it be that of an instrument, what uneasiness till the tone ceases! if it be that of a public speaker, it scarce endures his very reasonings till his voice changes; and if such change be thought distant, is almost ready to seek repose in sleep. The sense

of tasting, also, thinks no regale elegant without variety; and the same viands, for ever, if consistent with necessity, is inconsistent with elegance: so the eye, confined to the continued sight of the same walls, the same blank walls! the same dead walls! longs for some diversity, and wishes for some relief from its surrounding prison.

But Variety may be deprived of its effect by extending it to extremes: an heterogeneous assemblage of parts, without correspondence, or relation—(to which excessive variety tends), is not less disgusting than unvaried sameness. To check therefore the wildness and eccentricity of this principle, when ill understood, or misapplied, we introduce in the next place **UNIFORMITY**, or **SYMMETRY**, as a third ingredient in Beauty. By this term, we mean a regular, analogous, and harmonious, coincidence of parts to each other; so that the whole appears to be the result of skill, and contrivance, well employed.

Let us examine, with this idea in our mind, the labours of the Architect: a well-composed building usually exhibits a center, with wings on each side: the resemblance of the wings to each other is so necessary (where both may be seen at once) that no structure, in which it is neglected, appears complete, or finished; but the eye receives a painful sensation arising from the felt deficiency: I say, from the deficiency of uniformity in its parts. And so accurate is the judgment of the eye on this principle, that many objects, which by accident are more inclined to one side than to the other, or are not truly in the same plane, displease by their departure from exact-

ness ; we think them ready to fall, though in reality they may be free from danger. Again, if we examine the centre of this building, if the principal entrance, instead of being in the middle, is thrust on one side (thereby dividing the spaces on each side of it into unequal portions) the eye detects the blemish instantly ; it rather wishes for a wicket in the middle, than for a capacious door on one side : If there be two doors, set at proper distances from the sides, and from the center, then uniformity is restored again, and all is well.

Mr. HOGARTH, in his ‘Analysis of Beauty,’ adds to the foregoing principles, INTRICACY, and SIMPLICITY ; I have rather considered them as included : a copious variety can never want sufficient intricacy, nor a just uniformity want pleasing simplicity ; but he shall speak for himself.

“ It may be imagined that the greatest part of the effects of Beauty results from the symmetry of parts in the object which is beautiful : but I am very well persuaded, this prevailing notion will soon appear to have little or no foundation.

“ It may indeed have properties of greater consequence, such as propriety, fitness and use ; and yet but little serve the purposes of pleasing the eye, merely on the score of beauty.

“ We have, indeed, in our nature a love of imitation from our infancy, and the eye is often entertained, as well as surprised, with mimicry, and delighted with the exactness of counterparts : but then this always gives way to its superior love of variety, and soon grows tiresome.

“ If

“ If the uniformity of figures, parts, or lines, were truly the chief cause of Beauty, the more exactly uniform their appearances were kept, the more pleasure the eye would receive: but this is so far from being the case, that when the mind has been once satisfied that the parts answer one another, with so exact an uniformity, as to preserve to the whole the character of fitness—to stand, to move, to sink, to swim, to fly, &c. without losing the balance: the eye is rejoiced to see the object turned, and shifted, so as to vary these uniform appearances.

“ Thus the profiles of most objects, as well as faces, are rather more pleasing than their full fronts.

“ Whence it is clear, the pleasure does not arise from seeing the exact resemblance which one side bears to the other, but from the knowledge that they do so on account of fitness, with design, and for use. For when the head of a fine woman is turned a little to one side, which takes off from the exact similarity of the two halves of the face, and somewhat reclining, so varying still more from the straight and parallel lines of a formal front face, it is always looked upon as most pleasing. This is accordingly said to be a graceful air of the head.

“ It is a constant rule of composition in painting to avoid regularity. When we view a building, or any other object in life, we have it in our power, by shifting the ground, to take that view of it which pleases us best; and in consequence of this, the painter (if he is left to his choice) takes it on the angle rather than in front, as most agreeable to the eye; because the regularity of the lines is taken away

away by their running into perspective, without losing the idea of fitness : and when he is of necessity obliged to give the front of a building, with all its equalities and parallelisms, he generally breaks (as it is termed) such disagreeable appearances, by throwing a tree before it, or the shadow of an imaginary cloud, or some other object that may answer the same purpose of adding variety, which is the same with taking away uniformity.

“ In my mind, odd numbers have the advantage over the even ones, as variety is more pleasing than uniformity, where the same end is answered by both ; and I cannot help observing, that nature in all her works of fancy, if I may be allowed the expression, where it seems immaterial whether even or odd numbers of divisions were preferred, most frequently employs the odd ; as for example, in the indenting of leaves, flowers, blossoms, &c.

“ The oval also, on account of its variety with simplicity, is as much to be preferred to the circle, as the triangle to the square, or the pyramid to the cube ; and this figure lessened at one end, like the egg, thereby being more varied, is singled out by the Author of all variety, to bound the features of a beautiful face.

“ When the oval has a little more of the cone added to it than the egg has, it becomes more distinctly a compound of those two most simple varied figures. This is the shape of the pine-apple, which Nature has particularly distinguished by bestowing rich ornaments of mosaic upon it, composed of contrasted serpentine lines ; and the pips, as the gardeners

deners call them, are still varied by two cavities, and one round eminence in each.

“ Could a more elegant simple form than this have been found, it is probable that judicious Architect, Sir CHRISTOPHER WREN, would not have chosen the pine-apples for the two terminations of the sides of the front of St. Paul’s: and perhaps the globe and cross, though a finely varied figure, which terminates the dome, would not have had the preference of situation, if a religious motive had not been the occasion.

“ Thus we see simplicity gives beauty even to variety, as it makes it more easily understood, and should be ever studied in the works of Art, as it serves to prevent perplexity in forms of elegance.

“ The hair of the head is another very obvious instance, which, being designed chiefly as an ornament, proves more or less so, according to the form it naturally takes, or is put into by art. The most amiable in itself is the flowing curl; and the many waving and contrasted turns of naturally intermingling locks ravish the eye with the pleasure of the pursuit, especially when they are put in motion by a gentle breeze. The Poet knows it, as well as the Painter, and has described the wanton ringlets waving in the wind.

“ And yet to shew how excess ought to be avoided in intricacy, as well as in every other principle, the very same head of hair, wisped and matted together, would make the most disagreeable figure; because the eye would be perplexed, and at a fault, and unable

able to trace such a confused number of uncomposed and entangled lines."

After all that has been said on this subject, it appears visionary, to think of inventing a system of beauty reducible to mathematical rules: mankind are divided on this matter, as on every other: what is Beauty to one person, is at least indifference, or insipidity, if not deformity, to another; and the same contradiction of opinion prevails among nations, as among individuals, each supposing those sentiments most just, those manners most pleasing, those features most beautiful, which characterize their native land.

If I was endeavouring to account for this prejudice in favour of the beauty of our own country, perhaps I should say, that there is in human nature a certain selfishness, which discovers itself as on all other occasions, so likewise on this. Man has no conception of any being or form, whose beauty is superior to his own (though we grant in hypothesis there may be many); contemplating himself therefore as the summit of excellence, he compares other forms with the human, and according to their similarity, or diversity, he approves or condemns.

It is pleasant to trace the variety of reasons, and causes man assigns for his own superiority: some animals are too heavy, others too light; quadrupeds are too prone, birds too erect; fish cannot compare, they are totally unlike us; and yet we are dissatisfied with the monkey race, they resemble us too nearly.

This prejudice which is common to the species, inhabits every individual; where it most abounds,
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and expands, it is the basis of that disagreeable passion we term self-love; but though it may not rise to that height, though a person may not regard himself as perfection, or his own figure as faultless elegance, yet being always conversant with it, and aided by a certain degree of this predilection, he becomes best satisfied with what most nearly resembles himself. The fact, I say, is, that whatever is related to *OURSELVES*, is in our esteem more excellent than the possessions, or acquisitions of others.

Though we so lately called it “pleasant” to trace the variety of reasons, and causes, man assigns for his superiority in appearance over the creatures in general, yet it may be not improper to offer, at least, a slight examination of the human figure, in respect to the beauty of its composition. Let us try it by applying the rules, and the qualities, which we have supposed to constitute Beauty.

I. **FITNESS.**—Of this we obtain the idea by experience: we can never tell whether any part (as of a machine, or mechanical engine, so also of the human body) will answer its purpose, till it has been tried; but if we have been used to remark, that a part (or limb) of a certain construction, has constantly hitherto *done its duty*, then we conclude that another part, resembling it, possesses the same fitness. This is so true, that when a limb has really lost its powers, yet, if it have not lost its shape, the eye feels no regret, because it has not been used to receive regret from that shape in that subject. On the contrary, could such a thing be, as that a limb, although varied in form, should not really be

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weakened in power, yet the eye would regard it as weakened, because it had ordinarily observed that effect to follow that cause.

Anatomists delight to trace fitness in the bones, whose construction and forms abound in this quality ; and in the muscles, whose connections and powers they can demonstrate ; but we rather chuse to exemplify this by a comparison of parts more familiar to our usual perceptions and notice. Let us compare, if you please, the different services we expect from the hand, and from the foot ; and observe the fitness of each to its station. The bones which compose these two members are greatly alike, both in number, and in situation, but as the hand is called to most uses, it has most variety of motion, most flexibility, greater ability of containing, of grasping, and greater extent of action : the foot is a strait forward thing ; the hand acts on all sides ; each then is equally fit for its place, though unequally composed as to powers.

II. VARIETY.—Our second principle of Beauty is decidedly in favour of the hand ; it is capable of greater variety of action, consequently greater variety of appearance ; greater variety as a whole, and greater variety in each of its parts. I suppose I need pursue this no further, as few would prefer the foot to the hand in point of Beauty.

But variety characterizes the general forms throughout the human figure ; the wrist differs from the hand in appearance ; observe the still further change as we rise along the arm, how gradually it swells toward the elbow,—which joint again varies its form,—then from

from the elbow till it rounds at the shoulder; the whole exhibiting great variety, though great simplicity, of form:—united with great fitness.

III. SYMMETRY—reigns throughout the human figure: the trunk of the figure is simple, yet varied in form and dimensions throughout: the members are varied, but all with coincident uniformity: the feet, the hands, the arms, the shoulders, &c. are *pairs*; they *MATCH*, through every attitude, or disposition, at once infinitely various in appearance, yet strictly similar in resemblance.

But the beauty of the figure is not, among us, so correctly appreciated as the beauty of the face: and to this part the same principles apply. Variety in form—the forehead, brows, eyes, cheeks, ears, and in fact throughout the whole: Symmetry—as the features match, eye to eye, brow to brow, cheek to cheek, ear to ear. Variety in colour—the darker tone of the hair, the lighter of the forehead, the variation introduced by the eye-brow, the eye, and its splendid white, the roseate cheek, the ruby lip, &c. yet these also harmonize; and in colour no less than in form, eye matches to eye, cheek to cheek, and ear to ear.

Variety is undoubtedly greatly augmented by the infinitely changing movements of which the neck is capable, which, in every aspect of the head, contribute greatly to grace, while they do not diminish Symmetry, but rather induce the eye to regard part as corresponding to part, even while unseen: I mean, that the eye concludes the parts it does not see, are perfectly conformable to those it does see; and

thus it composes a resembling whole, agreeably to our principles.

By this slight investigation we see that reasons, and reasons not contemptible, may be assigned for our attributing very high degrees of Beauty to the human figure; how far the same principles may justify those infinitely varied appendages to the person with which fancy has contrived to adorn it, we decline to enquire: I am unwilling to say on this article also, "whatever relates to ourselves is in our esteem most excellent," though I doubt not but the sentiment might very properly be introduced in support of considerations which such an enquiry might occasion.

Upon the whole, and by way of conclusion to this discourse, we infer, that,

Since ideas of elegance are so various, since much false beauty is imposed on the world as genuine,—while at the same time we allow the utmost liberty of opinion, and judgment, I say, we infer, that, to have the natural genius and taste justly improved, and cultivated, is a very desirable advantage. And as there appears to be a foundation in nature for the principles lately adduced, we shall continue to think that there cannot be BEAUTY without FITNESS, since unfitness occasions disgust; nor without VARIETY, since perpetual repetition is tiresome; nor without SYMMETRY, since chaotic confusion is distracting.

LECTURE

LECTURE IV.

.....

ON THE MATERIALS FOR DESIGN, AND ON
PRACTICE.

.....

LADIES AND GENTLEMEN,

IT is true that genius and inclination for a particular study, may, by labour and assiduity, surmount many difficulties ; yet to remove impediments from the path of science, is a grateful task, and genius will feel and acknowledge the obligation ; for those who are most capable of profiting by instruction, are usually most sensible of its value.

The Arts dependent on DESIGN embrace a great variety of subjects, and require an equal variety of precepts ; not to perplex our attention by embracing too many at once, I propose to treat them separately.

The Art of DRAWING, as the foundation of all others, claims our first attention. The acknowledged utility of this elegant and ornamental art, greatly enhances its value : not confined to painters, engravers, embroiderers, &c. professions whose employments evidently

evidently depend on it, this Art is daily practised by the mathematician, engineer, navigator, and others, who acknowledge its services; and by the polite, the liberal, and the accomplished, who esteem its elegance.

Drawing is the art of representing the appearances of objects: it expresses their resemblance by lines and shadows, and opens to the inspection of others the conceptions of the designer's mind.

The MATERIALS used in drawing are Pens, black-lead Pencils, camels' hair Pencils, Indian-ink, and India-rubber; Chalks, white, red, and black; a T square, a parallel Ruler, and Compasses. Various sorts of Paper are used to work on: for Indian-ink, white and fine; for chalk, more rough and coarse; for black and white chalks, blue, or brown, &c. according to the fancy of the Artist.

The use of the black-lead pencil is to form an accurate outline for smaller objects, to be afterwards finished in Indian-ink; India-rubber erases black-lead lines very neatly; the T square, ruler, and compasses, are necessary in drawing perspective, architecture, &c. but should never be applied to figures; the student should learn to see them correctly without such injurious assistance: as a great master expressed himself, "the compasses should be in the eye, not in the hand."

I wish to inform my young friends, that it is of consequence to have good materials; to purchase those which are but indifferent, is not genuine œconomy; as they not only give great trouble in working, but may perhaps occasion disgust with the Art,

.Art, or dissatisfaction with one's self without cause.

As to pens, they need no explanation, or caution in respect of their goodness. Black-lead pencils are to be known only by experience ; though the character of the maker may be some security.

In chusing camels' hair pencils, moisten them a little, drawing them through the lips, so as to discover if all the hairs contribute to make a true and regular termination ; reject those which split into different parcels, and those wherein some of the hairs are longer than the proper point.

INDIAN-INK is an admirable composition, not fluid like our writing inks, but solid like our mineral colours, though much lighter. It is made in all figures, but the most usual is rectangular, about a quarter of an inch thick. Sometimes the sticks are gilt with various devices.

To use this ink, there must be a little hollow marble (to be had at any colour-shop) or other stone, with water in it, on which the stick of ink must be rubbed, till the water becomes of a sufficient blackness. A Dutch tile, or piece of ivory, or other neat substance, may serve as a substitute. It makes a very black shining ink ; and though apt to sink when the paper is thin, yet it never runs or spreads ; so that the lines drawn with it are always smooth, and evenly terminated, how large soever they be. It is of great use in designing, because its tone of colour may be augmented or diminished at pleasure. It is imitated by mixing lamp black, prepared from linseed oil (by hanging a large copper pan over the flame of a lamp to receive its smoke) with as much

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melted glue as is requisite to form it into cakes : these cakes, when dry, answer well enough in regard both to colour, and to freedom and smoothness of working. Ivory black and other charcoal blacks, levigated very fine, have the same effect with lamp-black.

It is not easy to distinguish the best Indian-ink from the inferior ; the usual manner is by rubbing the stick on the back of the hand, or any other place previously wetted ; but, frequently, the sticks are coated with a fine sort, and the part within is worthless. The makers generally scent the best ink with the best musk.

In using Indian-ink it should always be remembered, that a light colour may be darkened by additional washing ; but that which is too deep cannot be lightened : the safest and best way is, to proceed gradually from a weak tint, to a stronger, till the various parts obtain the force intended.

WHITE CHALK is a fossil substance usually reckoned a stone, but of the friable kind ; it is sometimes found in powder, and has all the properties which characterize calcareous earths, but wants much of the weight and consistence of real stone. Tobacco-pipe clay is commonly used as a substitute for white chalk, and for some purposes is superior.

RED CHALK is an earth of great use, and is common in the colour-shops. It is properly an indurated clayey ochre, is dug in Germany, Italy, Spain, and France, but abounds most in Flanders. It is of a fine, even, and firm texture, very heavy, and hard (but when too hard, is troublesome to work with),

is of a pale red on the outside, and of a deep dusky chocolate colour when broken.

- **BLACK CHALK** is a light earthy substance, of a fine black colour, of a compact and luminated texture, and a smooth surface. It is easily reduced into an impalpable powder without injuring its colour : this useful earth comes from Italy (which sort is usually most esteemed) and Germany : but many parts of England and Wales furnish substances nearly, if not intirely, of the same quality, and equally serviceable, both for drawing, and as a black paint.

Notwithstanding the greatest care in selecting the best pieces of chalk, they are liable to contain small stones, grit, &c. to remedy which evil, some who are curious in this article, reduce the natural chalk to a fine powder, and (rejecting the refuse) mix with it a composition whose chief ingredient is soap, then roll it into crayons of a proper size, and dry it carefully. Red chalk is much improved by this process. It is not worth while to labour at making, or imitating these articles, because they may readily be had almost fit for use from nature (requiring only cutting to a proper size), or may be procured from any colour-shop in town or country.

A variety of **PAPER** is used in this art : for Indian-ink, some use a smooth paper, artificially glazed by heat ; others prefer a more substantial kind, the edges of which they paste to the drawing-board, to keep it flat, and prevent it from shrinking. For red chalk, or black chalk, there are many various sorts ; whose names I shall not here repeat. Blue paper is frequently used for black and white chalks, the colour

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serving for the middle tints of the design, which is shadowed with black chalk, and heightened with white. A tinted paper of a brownish hue is sold for the same purpose, but is usually dear in its price. Substitutes are made several ways ; by staining white paper with bistre ; or with water coloured by tobacco-leaves ; or by boiling brewer's clay in beer, and striking it on the paper with a sponge, as evenly as possible.

I digress here, **LADIES** and **GENTLEMEN**, with design to offer a few hints by way of caution to young beginners, respecting their attitude while at study ; nor let this be supposed a trivial concern, for I have had frequent occasion to observe, and lament, the irregular and injurious habits contracted by some young persons, for want of a little attention to this particular.

Why should the attitude of a Lady, or Gentleman, when drawing, be less graceful than when playing on a harpsichord ? A good posture is as readily attained as a bad one : and since the whole is custom, it is well worth while to remember this advice : a free, easy, upright attitude, is best both for a designer and his works. In fact, this caution equally respects the merits of a performance, the ease of the performer, and the preservation of health.

It is a bad custom to place too near the eye the subject to be copied : when very close, it not only prevents a distinct view of that correspondence of the several parts to each other which is indispensable, but also is not free from danger of rendering the eyes short-sighted. A similar danger attends the admission

sion of a very strong glare of light, either on the original, or on the copy ; a clear steady light, but not too brilliant, is desirable.

My young friends will take in good part these cautionary admonitions ; and happy shall I esteem myself, if they prove preventive of that indecorum, and of those evils, of which some have had too much reason to complain.

To return to our subject : Before you begin to copy a performance, consider the original with attention, divide it in your mind into several parts, observe the length, the breadth and the similitude of each part ; remark their proportion to each other and to the whole ; their respective distances and situations ; more especially attend to those objects or parts which fall perpendicular, or parallel, to others ; this rule, duly practised, will prevent material errors.

As the excellence of Drawing consists in its accuracy, endeavour to render the sketch as correct as possible ; never proceed to shadow or finish any part of a drawing till the lines of the sketch have obtained a close resemblance to its original. Always remember to begin at the left part of the paper, that the subject may be continually visible ; the right side of a drawing, if large, is liable to be injured by the right hand, or arm : and should be covered, after the sketch is made, by way of security.

The learner should by all means draw his studies large, thereby avoiding that confusion of lines almost inseparable from smaller subjects ; for, having once obtained a strong and distinct idea of an object, we find much less difficulty in reducing it, than in en-

larging it. This premised, we rather advise, if convenience permits, to commence the study of this noble art by drawing first in CHALKS (rather than Indian-ink), as they permit a much more bold and free manner of handling, which is a very desirable acquisition. Ease and facility not only expedite business, but give a certain master-like appearance, which the most elaborate precision cannot equal.

To begin a drawing in chalks ; first form a sketch from the original with a piece of charcoal of convenient thickness and length ; this is the best material to sketch with, as it admits of being frequently rubbed out, consequently the outline may be rendered very correct before it is finished. Always hold the port-crayon further from the point than a pen in writing, that it may not impede freedom of hand.

Having formed an accurate outline, proceed to finish it by lightly touching the darkest shadows with a few strokes of chalk : these being inserted distinctly, though faintly, proceed to the next darkest, and so on, till all the principal shades have been attended to ; then, bring the deep ones nearer to their proper colour ; which will enable you to form a judgment of the strength requisite for the middle tints. It is necessary to begin shadows first, lest the middle tints, which are the chief beauty in all drawings, should acquire too much colour, and thereby spoil the whole.

Remember to draw the chalk always the same way on the paper (whether from left to right, or from right to left), that it may make a smooth grain, free

free from blemishes. In any part where a very dark colour is wanted, to draw the chalk smartly once, or twice, the contrary way to the grain will produce the desired effect.

The mode of using Indian-ink differs, according to the habit of different masters : some follow pretty much (*i.e.* when copying) the plan laid down for chalks ; others think it better to wash over a considerable superficies with a slight tint, which they deepen in the parts required. This is undoubtedly the better way in original composition ; and as original composition should be presumed to be the aim of every learner, it seems most proper, to adopt that mode of practice which may ultimately prove most advantageous, by reason of its greater readiness and promptitude.

Our remarks on the subject of this discourse, naturally reduce themselves into two divisions—PROPORTION, and HANDLING : the first relates to the judgment and correctness of the eye ; the other to the management and skill of the hand.

PROPORTION determines the relation of objects, as to length, breadth, form, and situation ; if a line be longer than another which it professes to imitate,—it cuts off a portion according to what it judges of that superfluity ; if a line be too short,—it lengthens it, on the same principle, till it be actually, or relatively, commensurate to the original.

Proportion also, in regard to this Art, has reference to the form, or shape of the object to be copied, if it be a true square, then no lines which are not themselves truly square, can represent it ; if it be a true circle, then a precisely circular imitation, only, can accurately

accurately resemble it : and evidently the same may be said of any figure, or form whatever.

It is true, that in imitating the general forms of nature, we find very few of them strictly squares, or circles, but herein consists the superiority of these mathematical figures for the purposes of instruction, they are so simple and perfect, that any deviation from their true line is easily detected ; and if it be suspected only, a pair of compasses, and a ruler, determine whether that suspicion be just.

Proportion regulates the situation of parts, and of objects, to each other ; for if one part be too far from another, then the line between them is too long ; and consequently some other line must be too short ; if one object be misplaced in respect to others, the others may be regarded as misplaced in respect to that, from whence what confusion must arise !

HANDLING is the habit of hand, acquired by practice, of readily producing certain effects ; it may be considered as proposing to itself the acquisition of the following qualities.

I. TRUTH :—*i. e.* that the effect it produces, both in parts, and in the whole, should be conformable to the original it imitates ; which original is, ultimately, Nature. This is certainly the first principle of all imitative arts ; and the nearer any master approaches to this, the better ; and to this a good habit of handling contributes, because, many effects can be produced by a practised hand which are impossible to a novice, and because, the nicety of those effects escape the perception of the uninstructed eye, as they elude the gross management of the unskilful hand.

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II. FACILITY, or SPEED, naturally follows a good habit of handling, for what we do well, after a certain degree of practice, we usually do readily : and it is evident that what we go dextrously about with dispatch, and with almost a certainty of succeeding in it, is most likely to terminate happily :—not to insist on the pleasure there is in being able to accomplish, in less time and with less fatigue, that which otherwise were both tedious, and troublesome. We all know and observe, the difference between a skilful, and an unskilful workman, in the management of his tools ; but I shall only in this place remark the difference we have all experienced, in the management of the pen, and the pleasure with which after a time, we could apply to the Art of writing : how different from that apprehension, awkwardness, and hesitation, which preceded our early exercises in that noble Art !

III. The same principle which promotes speed, promotes NEATNESS and CONVENIENCE, this is not always so much attended to as it deserves to be ; and I think is less studied in England than abroad : but certainly, by slovenly manners, and modes of proceeding, both the performer and the performance suffers. There is a pleasure in inspecting a neat production ; and while neatness results in no small degree from habit of hand, and attention, I shall not cease to recommend that all *superfluous ornaments*, smears,—dabs,—daubs,—false strokes,—ill-placed touches,—ill-chosen and coarse strengths,—or *cutting lines*,—be dismissed ; and an even, smooth, neat manner of producing the desired effect be substituted. I know no reason,

reason why I should decline insisting also on neatness of hand as promoting neatness of person : the Ladies will attend to this from their habitual neatness ; and the Gentlemen will practice it, by the Ladies' wishes, and by my advice.

IV. **HANDLING** has always in prospect that kind of character, and force of touch, which gives to each object its full effect. **FORCE**, or **STRENGTH**, of manner, is not a quality to be despised ; it impresses the spectator so instantaneously, and (if it be supported by just thinking) so powerfully, that it seems very desirable to be able to produce it : now, so far as a good habit of hand may tend to produce force in design, I think I ought to recommend that habit. Force is no random effect ; mere black and white, mere depth of colour, is not force ; it results from good management, from just opposition, and from artful combination ; now, in attempting force, we should always avoid heaviness, over-coloured parts, or an over-coloured whole ; they may, at one period, while the drawing is advancing, seem to produce force ; but force is much better produced last of all, by the general effect of the composition ; or a few smart touches *impressed* on proper parts of the subject.

V. **FINISHING**, high finishing, has many advocates ; there is something in it so pleasing, that most young designers attempt it ; and some think if they labour and slave on a subject, they must produce it ; others think if they cover a design all over, they shall certainly finish it highly. But, we ought to reflect, that finishing requires the giving a proper effect, manner,

manner, touch, and spirit, to every object ; if so, then only some objects ought to be highly covered ; for all can not require it : if those which do not require it have already had as much attention paid them as you can possibly bestow, what further remains for those which are principal ? the powers of finishing like those of force are not to be lavished ; they must be kept in store, for where they are wanted ; it is better, therefore, to proceed gradually in respect of finishing, not to over-do the minor parts, but to carry a steady eye throughout the whole ; and to wait for that success which good principles assisted by ready practice never fail to produce.

LIST OF PLATES

BELONGING TO

LECTURE IV.

.....

PRINCIPLES OF PROPORTION,

PLATE I.

RULE the line A. B. then, *by the estimation of the eye, ONLY*—divide it into four parts, by placing truly the points 1. 2. 3. if any error appear in the copy thus divided,—to prove it, open the compasses to the distance A. 1, and measure the intervals.

2. Rule C. D. divide it, in the same manner, into three parts, by placing the point 1. 2. correctly; as before.

3. Draw, by the eye E. F. the exact length of the interval 1. D.

4. Divide, by the eye, a line equal to G. H. into two parts and half, by the points 1. 2.

5. Draw, by the eye I. K. the exact interval of 1. B.

6. Draw a line equal to L. M. divide it by the eye exactly in half; as 1.

7. Draw a line equal to N. O. divide it by the eye into six equal parts; by the points 1. 2. 3. 4. 5.

PRINCIPLES OF PROPORTION,

PLATE II.

1. Draw truly by the eye, the part of a circle A. B.
2. Draw truly by the eye, the part of a circle C. D. reverse from the former.
3. Draw truly by the eye the waving line E. F.
4. Draw truly by the eye the waving line G. H.
5. Draw also C. B.
6. Draw also A. D.

To determine whether the copy be correct:—

O B S E R V E

The center of A. B. is at F. from that, or from a Corresponding distance, sweep the arc A. B.
The center of C. D. is at E. from which, to determine its truth, sweep C. D.

The centers of E. F. are, the upper one at C. which sweeps from C. to the middle, or half, of C. B : the lower center is at F. which sweeps from the middle, or half, of C. B. to B.

PRINCIPLES OF PROPORTION,

PLATE III.

1. Draw a line—as A. B.
2. Draw by the eye, the line C. D. exactly double the length of A. B.
3. Draw by the eye the line E. F. exactly three times the length of A. B.
4. Draw by the eye G. H. exactly four times the length of A. B.
5. Draw the line I. K.
6. Draw the line L. M.; exactly half the length of I. K.
7. Draw by the eye N. O. exactly three times the length of L. M. divide it into three parts; from the middle of which project the line P. exactly the length of L. M. and perpendicular to N. O.
8. Draw a circular line as Q. R.
9. Draw by the eye, S. T. which divide into three parts, each part the exact length of Q. R.
10. Draw by the eye V. W. which divide into four parts, each part the exact length of Q. R.
11. Draw the line a. b. divide it in half at 1.
12. Draw by the eye the line c. d. divide it into four parts, the external ones being only half the size of the internal, as by the points 1. 2. 3.
13. Draw by the eye the line e. f. divide it into five parts, the two external parts being equal to only one internal part.

PRIN-

PRINCIPLES OF PROPORTION,

PLATE IV.

1. Draw by the eye an accurate circle as—
A. B. C. D.
2. Draw by the eye three quarters of a circle as
—E. F.
3. Draw by the eye half a circle as—G. H.
4. Draw by the eye a quarter of a circle as—H. I.

O B S E R V E

In copying these, or similar lines, care should be taken that the copy resemble the original, not only in length, or breadth, but also in direction : *i. e.* perpendicular, horizontal or oblique. As the use of these subjects is to bring the eye acquainted with true proportion, and resemblance, too much exactness cannot be used in imitating them : the habit they are intended to produce will greatly facilitate following studies ; and when it is requisite to draw a subject on a different scale from the original, whether larger or smaller, the benefit arising from correct imitation of these, will be felt to great advantage.

EXAMPLES OF HANDLING.

TWELVE PLATES OF SPRIGS, FLOWERS, &c.

Numbered v. vi. vii. viii. ix. x. xi. xii. xiii. xiv. xv. xvi.

IT has been suggested, that certain introductory subjects, yet more elementary than those employed in drawing heads, would be acceptable to our younger friends; with intention to furnish such with proper subjects for study, we present these flowers, wherein we have endeavoured to combine simplicity of form, and ease of delineation, with the principles of neatness and freedom. Of these subjects, many are given both outlined and finished, for the greater ease of the learner, in order to accustom the eye to correctness and facility; they are adapted for copying either with a black-lead pencil, or with chalk; and in copying them it may be adviseable to draw them three or four times larger than they are here given, in order to acquire that freedom of hand which such sweeps are calculated to produce.

LECTURE

LECTURE V.
.....

OF THE HUMAN FIGURE ; THE DIVISIONS
OF THE FIGURE ; AND THE PROPOR-
TIONS OF THE HEAD.

.....

LADIES AND GENTLEMEN,

“EVERY thing,” says SOLOMON, “is beautiful in its season :” and we adopt his opinion : time and place, a happy union of circumstances, renders many things highly pleasing, which, under less favourable appearances, would scarce receive our notice : your present attention, however, is not engaged on subjects interesting by accident, but on those which are universally acknowledged to be highly interesting in their very nature and principles.

Our Earth abounds with variety of beauty, but nothing is so striking to mankind as the beauty of the human form ; and, while that predilection for ourselves, which we lately mentioned, continues, it ever will be so. This has been the subject of panegyric in all ages, and by all writers ; our inimitable SHAKESPEARE, equally excellent on this occasion, as on all others, thus exclaims : “What a piece of work is man ! how noble in reason ! how infinite

infinite in faculties ! in form and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a God ! the beauty of the world ! the paragon of animals !”—HAMLET.

If, amid the infirmities to which human nature is now exposed, man be ‘the beauty of the world, the paragon of animals ;’ if his form now excite love, and respect ; shall we for a moment turn our thoughts to his original purity,—when no disease pained him, no calamity molested him ;—when health of body, united with vigour of mind unpolluted, untainted ;—when the first pair

(The loveliest pair
That ever since in love's embraces met,
ADAM the goodliest man of men since born,
His sons, the fairest of her daughters EVE)

With native honour clad
In naked majesty seem'd lords of all,
And worthy seem'd ; for in their looks divine,
The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure,
Severe, but in true filial freedom plac'd ;
Whence true authority in man : though both
Not equal, as their sex not equal seem'd ;
For contemplation he and valour form'd ;
For softness she and sweet attractive grace.
He for God only, she for God in him :
His fair large front and eye sublime declar'd
Absolute rule ; and hyacinthine locks
Round from his parted forelock manly hung
Clustering, but not beneath his shoulders broad :
She as a veil down to the slender waist
Her unadorned golden tresses wore
Dishevelled, but in wanton ringlets wav'd,
As the vine curls her tendrils, which implied
Subjection, but required with gentle sway,
And by her yielded——

Well

Well might he be called a SON OF GOD, well might that sublime, that insuperable commendation be given them, "in THE IMAGE OF GOD created he them." With regret we quit the contemplation of this lovely image, to drop a tear over the effects of

Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world and all our woe,
With loss of Eden—

But, notwithstanding disease and calamity are now incident to man, there yet remain, in the structure and formation of the human figure, sufficient evidence of wonderful skill, to justify our attention; and sufficient beauty, to excite our admiration.

It is surprising that any person conversant with that wonderful building the human frame, should be unaffected by the omniscient contrivance it exemplifies; that combination of fitness, variety, and symmetry; those indispensable principles of beauty! "Such a performance as this, can only be the production of a Divine Author," said, and said well, the illustrious GALEN.

We have partly prepared our auditory for considering the figure and the head as distinct; and as nothing contributes more to the acquisition of clear ideas on any subject than an orderly distribution and consideration of it, we shall now attempt that orderly distribution.

It is usual, among Artists, to divide the human figure into three parts; the HEAD, the BODY, and the MEMBERS which move on the body; as this division is extremely simple, and every way proper,

Edit. 7. O we

we shall adhere to the general custom : and that we may more readily attain an accurate knowledge of each part, we shall treat of it under the articles PROPORTION, CHARACTER, and EXPRESSION. As in grammar there is a good, a better, and a best ; in reference to those degrees, we may consider a well-proportioned head, body, &c. as good ; one not only well-proportioned, but possessing a certain natural, distinguishing, and appropriate, character, as better ; and if to a well-proportioned character, be added a happy and forcible expression, it is the summit of excellence in the Art and the Artist.

Nature has placed in the HEAD not only her *chef-d'œuvre* of beauty, but likewise the governing powers of the whole man ; our faculties, and senses, carry on their various occupations in the head, and impart to this division an importance and pre-eminence which justly entitle it to our first attention.

We proceed, therefore, now to consider the

PROPORTIONS OF THE HEAD.

I would not wish my auditors to suppose, that the term ‘proportion’ is to be understood as implying mathematical rigour ; we have before disclaimed the use of compasses on this subject ; and, as we further advance, we shall find increasing reason to discard all such inapplicable and dangerous assistants. Undoubtedly, correct rules, and specific dimensions, are of service in their places ; for indeed we find it not always easy, without them, to impress on the mind

mind of a student an abiding idea of regular proportion ; but, their utility being very confined, it is generally more advisable to trust to further experience, and progress in study, than to introduce a bad habit which there is danger may be indulged, and which, when indulged, is extremely pernicious.

It is certain that Nature, whom we profess to follow, does not, in her works, confine herself to mathematical precision, but produces an almost infinite variety of countenances, by enlarging or diminishing some or other of the features which compose them ; a Designer, therefore, should diligently avoid constant repetition of similar proportions, lest his art degenerate into *manner*, and his performances fatigue the spectator by their too great identity ; for the eye, in observation of natural objects, being delighted by frequent novelty, is liable to suffer by satiety when inspecting imitations of those objects, if, instead of that variety which yields delight, a continual repetition is presented to it. Moreover, as variation of proportion is a principal source of **CHARACTER**, we shall perceive, in treating that subject, that all endeavours to bind the features of the countenance by permanent measurements, are absurd and nugatory.

All objects of considerable size or number of parts, require some scale of proportion, or standard by which to measure them : now, in measuring the human figure, we select, as a standard, that part of itself which is most obvious, most convenient, and whose proportion is usually most certain ; the figure, therefore, is considered as containing, in height or

in breadth, so many measures of the *head*; and the head is divided into so many times the length of the *nose*; and, for greater accuracy, the nose is subdivided into twelve parts, usually termed *minutes*; these *minutes* are seldom attended to in our reflections on Nature, but are found of considerable service in studying the invaluable remains of antiquity.

The general form of the head is that of an oval; the broader part upward, the narrower below: and this form it retains on whatever side it is viewed.

There is indeed a distinction between a male and female head, which those who are conversant in anatomy discover in the scull; but which is not easy to explain or render apparent, without entering into that science beyond our design. I shall no further enlarge here, on the shape of this part, than to remark, that some gentlemen have traced a gradation in the form of the scull, from a European, to an Asiatic, to an African, to a monkey, to a dog: and, further still, to birds, and to fishes. I would by no means infer from hence, that the form of the head betokens superior wisdom, or that talents and sense follow the gradation I have mentioned: not that I doubt our natural propensity to place *ourselves* first on the list; or to regard Europe as the seat of wisdom, wit, and excellence! and our own country as undoubtedly unrivalled in Europe!

Some persons have thought they discovered, in certain species of monkeys, a near approach to the human intellects, as well as form; and some have carried this idea so far as to suppose, that man, in his uncivilized state, being merely an animal, so when

when animals shall congregate, and exercise their talents to polish their species, they shall become equal, if not superior, to mankind. But, it seems, the author who has lately maintained this opinion, is not guided by relation of forms; on the contrary, he has preferred, as more sagacious in some respects, the beaver *who* is prone, to the monkey, the ape, or even the oran-utan *which* is erect.

Having thus hinted at the general shape of the head, let us now examine its parts, and these I shall place in the following order:—(I.) The Eyes. (II.) The Nose. (III.) The Mouth. (IV.) The Ears. But as it would be a kind of degradation of these noble organs only to repeat their proportions, and so dismiss them, I shall solicit your attention to a few previous thoughts.

Whoever reflects on the importance and necessity of the senses in human life, cannot but be struck with the provision made by an all-wise Author for their exercise; the organs by which we see, or smell, or taste, or hear, are in their nature most admirably adapted to their respective purposes; we will consider, if you please, the EYE a little closely.

Often have I wondered at that contrivance by which we are enabled at once to comprehend, as it were, the universe by a speck; at that modification of originally inert and lifeless matter, by which are transmitted to the mind the images of external objects. It consists of humours, which, unable to resist injuries, or to defend themselves, are surrounded by numerous guards; a slight accident, which elsewhere might not deserve our notice, here becomes

becomes dangerous; and therefore these are protected with extraordinary attention. The EYE is partly secured, and as it were fortified, by the form and projection of the surrounding features, whose solidity may resist violent attacks; and partly by those curious curtains the eye-lids, whose instinctive attention is too alert and watchful for every inimical intruder.

The BALL of the eye floats with great liberty in a kind of oil which lubricates its surface, and facilitates its motion. The IRIS or RING of the eye, is centrically situated in the cornea, which by projecting a little, acquires a more extensive view of surrounding objects. In the centre of the iris is the PUPIL, an orifice through which the rays of light pass to the internal humours, where they are converged, and collected into a focus; thereby depicting the image of external objects very clearly and powerfully on the expansion of the optic nerve, which here lines the internal surface, and which, being spread into a kind of most curious net-work, is called the retina. Lest the action of the rays in a focus should be too strong for the retina to bear, the pupil has a power of excluding supernumerary rays of light. This curious part, by a most admirable contrivance, possesses the faculty of contracting or dilating itself, according to circumstances: in a strong light, which might otherwise be offensive, or injurious, its orifice contracts, so as to admit no greater quantity of light than is convenient, but the internal parts enjoy that moderation which is necessary to the comfortable discharge of their office: in
the

the shade, or wherever light is deficient, the pupil expands, admits all it can collect, and exerts itself to maintain that equilibrium which is equally destroyed by want, and by redundancy.

In cats, and other animals that prey in the dark, the pupil of the eye is so variable as to admit more than an hundred times the quantity of light at one time than at another. The human eye admits more than ten times the quantity of light at one time than at another ; and it is supposed the difference may be yet greater in very dark places : it is not impossible but that the iris may then be drawn back, and the pupil expand to the whole surface of the cornea.

But it should seem, that though the pupil may expand to this extent, it is not capable of accommodating itself to all cases requiring close contraction ; for we are told of the northern Indians in America (the Esquimaux, &c.) that to prevent injury to their eyes from the too strong action of light reflected by the snows of their country, they form a pair of what we should call *blinkers*, consisting of an upper part, and an under, with so small an aperture between them as permits only a very slender streak of light to pass through, which yet is sufficient for their use. Thus, by a kind of advanced pupil, they assist the natural organ.

In comparing the sensual powers of animals with the human, we frequently find the advantage apparently in their favour : two eyes, and those very confined in their operations compared with the same parts in some animals, are sufficient for the use of man ; while a Bee or a Fly possesses thousands : for what

what seems as one eye in those insects, when examined by the microscope, proves to be a collection of eyes, each perfect in its kind, and furnished with distinct nerves. The Chameleon has only two eyes; yet by moving them forward or backward, or in contrary directions at once, he surveys all around him. I have with admiration observed one of these creatures looking steadily at me with one eye, with the other watching another person over his back, when having changed his situation rapidly to view his alteration of colours, his eyes have discovered their most surprising powers. The towering Eagle is proverbial for possessing a strength of sight which is not injured by soaring amid the brightest beams of the splendid luminary: (this bird, and he is not singular in this, is provided with a kind of membrane, which he draws over his eye, to defend it from the effects of too much light) while on the other hand, how greatly inferior are some animals! what should be the visual organs of the Mole, are so painfully affected by light, when exposed to it, that the creature instantly seeks shelter in the earth.

We often say, we know not the worth of our possessions till deprived of them. Shall we take our estimate of the value of Sight from the lamentation of one who had lost it?

Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men

Cut

Cut off, and for the book of knowledge fair,
 Presented with an universal 'blank
 Of Nature's works, to me expung'd and ras'd,
 And wisdom at one entrance quite shut out."

Thus reasons the forlorn SAMPSON,

" O dark ! dark ! dark ! amid the blaze of noon ! —
 Since light so necessary is to life,
 And almost life itself, why was the Sight
 To such a tender ball as th' eye confin'd,
 So obvious, and so easy to be quench'd ?
 And not, as Feeling, through all parts diffus'd,
 That she might look at will through ev'ry pore ?"

The PROPORTIONS of the EYE to the face, are as follow : the Ball is usually about one-fifth part of the width of the face ; and the Iris one-third the length of the ball : its height shews the opening of the eye. This part is differently coloured in different persons, but not according to any certain rule ; in general, persons whose hair and complexion are light coloured, have the iris blue, or grey ; on the contrary, those whose hair and complexion are dark, have the iris of a deep brown. I have heard, from good authority, of a vermillion-coloured iris.

The eye seen in profile has half its dimensions when seen in front.

The feature which next claims our attention is the NOSE. This part contains the organs of smelling ; without which sense, in vain were the fragrant ornaments of the garden, in vain the perfumes of the East, in vain the spicy gales of Arabia, which make,

" Cheer'd with the grateful smell, old OCEAN smile."

We have observed the utility of this Member in proportioning the divisions of the head; of which it is in height one-fourth part, of the face one-third: seen in front, its width at the nostrils is equal to the width of the eye; its projection seen in profile is equal to its width; the height of the nostril is about one-third the width of the nose.

The form of the nose (says LEONARDO DA VINCI) may be varied eight different ways, exhibiting as many different kinds of noses:

1. Uniformly straight, concave, or convex.
2. Straight, concave or convex, unequally.
3. Upper parts straight, lower concave.
4. Those above straight, those below convex.
5. Concave above, and straight below.
6. Concave above, and convex below.
7. Convex above, and straight below.
8. Convex above; and concave below.

The insertion of the nose to the eyebrows admits but two different forms, concave or straight.

Dismissing our remarks on the nose, we proceed to observe of the MOUTH, that it is a principal feature in a beautiful face: its usual extent is about an eye and a quarter; in profile the mouth is nearly half its length seen in front; the upper lip should generally project before the under.

Nature seems to have bestowed considerable care in decorating this feature, as appears from its lively colour, and the variety observable in its form and motion: it shews pretty clearly in general the disposition of the mind, and, especially when smiling, has peculiar graces. Indeed it has often been observed,

that

that some persons who possess only that attraction which belongs to this feature, when directed by complacency and good-nature, are thought more amiable than the completest beauties. I need not enlarge on the utility of this part; its use in receiving our food is obvious; and though sometimes, as has been said, it receives poison too, yet I must own myself of opinion that the poisons of life are more usually received at the eye, or the ear. I will not indeed vindicate the use sometimes made of its member the tongue (for this member, though the glory of our frame, lies under the imputation of being an unruly evil). “The tongue has neither bones nor joint, yet fashions itself with the utmost volubility into every shape, and every posture, which can express sentiment, or constitute harmony.” The communication of our ideas by means of the tongue, is an evident instance of our superiority above the brute creation; had they MINDS, they would certainly impart their reasonings to each other; whereas their exertions of voice appear to express nothing more than bodily sensation, without any combination of mental ideas.

Of the EARS we observe that their proportion is usually somewhat more than one-fourth part the height of the head; in width about half their height; the head in turning itself round very much changes their appearance; as we sometimes see them in front, sometimes obliquely, sometimes behind.

The sense of hearing, like that of sight, is a subject full of wonders; that the undulations of the air, so gentle, so faint as to be imperceptible by any other

part, should yet so strongly affect the ear in the utmost variety of modulations and degrees, surpasses our admiration. I cannot quit this subject, without remarking the peculiar structure of this organ : Its external part is cartilaginous, extended, but narrowing as it approaches the internal chambers ; the wandering sounds are hereby collected, and transmitted to a membrane called the *tympanum*, or drum, which is a fine skin extended on a circle of bones, over a reverberating cavity : this is affected by the vibrations of the air, and is furnished with braces, whereby to tighten or relax itself at pleasure. The internal cavity, and its furniture, the labyrinthine windings of the passages, the contrivances to soften the percussions of sound when too strong, or to augment them when too weak, the hammer vibrated by them, and repeating the motion, are so many instances of Omnipotent skill ; what shall we then say to the formation of those nerves, to act upon which requires all this apparatus !

As it is of consequence to attain a competent skill in designing those parts which have now separately employed our attention, I advise my young friends to pay them every regard ; repetition, though not, perhaps, always very entertaining, is indispensably necessary. This premised, our next step is to place and unite them. My auditors have a general knowledge of their situation as well from natural observation as from what has been already offered ;— let us now proceed to apply the principles of art.

The

The HEAD is considered as containing in height four measures of the nose ; (I.) from the bottom of the chin to the bottom of the nose ; (II.) from the bottom of the nose to its top ; (III.) from thence to the upper part of the forehead, where the hair commences ; (IV.) from thence to the crown of the head.

TO PLACE THE PARTS OF A FRONT FACE.

We have already observed that the general form of the head is that of an oval. Having therefore formed an oval, we place the features, by tracing an imaginary perpendicular line in the centre, crossed by another at right angles in the centre of the first. This perpendicular line, we said, contained four parts, or measures of the nose (from the chin upwards, the nose, the forehead, the crown of the head) ; from the chin to the nose, divided into three parts, the upper division is the place for the mouth. The line which we have represented as crossing the perpendicular, we divide into five parts ; and place the eyes in the second and fourth divisions. In a front view of the head, the neck seems to commence about level with the mouth. Such is the general rule for *constructing* a head seen in front ; but these proportions are varied by many circumstances, and in many subjects, as we shall be convinced in pursuing our studies. Some masters have devised strictly mathematical rules for *composing* a head ; but I never yet found in Nature a head *composed* by such rules, or such devices.

TO PLACE THE PARTS IN A PROFILE HEAD.

Draw an oval; divide one of its sides, into the same proportions, or four parts, as before, (*i. e.* from the chin upwards, the nose, the forehead, the crown of the head,) their intersections with the oval shew the situations of the parts.

Another method of placing the parts in a profile: Form an equilateral triangle; divide one of its sides into three parts; these divisions correspond to the places of the top and bottom of the nose; the original angles, mark the top of the forehead, and the chin. A little rising forms the forehead; insert the nose, and divide the lower part as before. The other point of the triangle indicates the place of the ear. This rule serves equally, whether the profile be looking horizontal, upward, or downward.

Having protested against too close adherence to mathematical rules, I shall detain you, LADIES and GENTLEMEN, no longer on this part of our subject: like corks to young swimmers, such rules may be useful on some occasions, but the sooner they are quitted the better.

We may consider ourselves as having inspected the head in two of its principal attitudes—the front and the profile; there are two others to which we shall now direct our attention, *i. e.* looking downwards, and looking upwards.

It is certain, the real distance of the features remain the same in every inclination of the head; but their apparent situation to the eye of a spectator may vary, either by changing the position of the head, or (which is equal) by the spectator's change of place.

OF

OF THE HEAD LOOKING DOWNWARD.

In a head looking *downward*, we observe that those features which in the front face were horizontal and even, now become the inferior part of a circle; we observe too, that the upper divisions of the head are brought forward and appear enlarged, and some of the upper part of the back of the head is seen. This variation is more or less sensible as the head is more or less declined. Let us consider this matter.

In looking at a person with whom we may be conversing, we naturally look at the eyes of that person; but, if he bows his head, while our eyes remain in the same place, the divisions of his face appear to follow each other thus; the chin *recedes*, while the upper part of the head *projects*; consequently the lower division (the chin) appears to shorten; the next division (the nose), though in fact hardly preserving its former dimensions, yet seems enlarged, if compared with the diminution of the first: while the third division (the forehead) gains a similar apparent advantage over the second: and the fourth over the third.

If the person supposed, should bend his head very much downward (looking earnestly at the ground, for instance), we now perceive distinctly the comparative states of these divisions: *i. e.* that the fourth, or crown of the head, preserves its just dimensions, while the third, or forehead, is lessened; this, compared with the nose, is little diminished, but the nose itself is considerably changed, and the chin, the lower division, scarce appears at all.

These variations are proportionate to the degree in which the head is lowered; and a similar progress inverted takes place in a head looking *upward*.

OR

OF THE HEAD LOOKING UPWARD.

In this aspect we observe those lines which originally were horizontal, and in the foregoing example were the inferior part of a circle, are now become the superior; and the upper divisions of the head *recede*, to their apparent diminution, in proportion to what degree the head is elevated; the parts following each other, thus: the upper, or fourth division of the head, is considerably lessened; the forehead not quite so much; the nose somewhat less; and the chin scarce at all.

We remark, that in the head looking downward, the prominence of certain parts conceals somewhat of the parts beneath them. Thus the eye-brows by their projection hide the eye; the nose hides the mouth; and even the upper lip hides part of the under. Whereas, in the elevation of the head, the projection of these parts appears distinctly, and we see beneath them; the eye-brows seem to rise, the nostrils are entirely seen underneath the nose, and part of the throat shews itself under the chin. This effect is proportionate to the degree of elevation in which the head is placed. The ear, being nearest the centre of motion, suffers the least alteration; yet even that is considerably moved.

These are the chief attitudes of the head whose principles require illustration; not only as these principles apply to all others, but as all others are, more or less, composed of one or other of the attitudes to which we have been attending.

GENERAL RULES FOR DRAWING A HEAD.

First trace a central perpendicular line through the forehead, nose, mouth and chin; then cross lines for the eyes, nose, mouth, &c. (This rule is universal, and applicable in every aspect of the head; but the lines, &c. vary by becoming circular, as already explained.) Having lightly traced these lines, proceed to mark the features, their extent, and projection; these being touched in their proper places, insert the other parts, hair, &c. (paying great regard to the oval of the face, and to the turn of the neck): finish the whole, by giving to each part that tone of light, or of shadow, and of colour, which it requires.

Thus have we attended somewhat to the human figure; more particularly, to the parts which compose the head; whose divisions we have noticed; the appearances of the features in various aspects; their proportions and uses: but let us not conclude that our progress is complete; for were a head composed never so exactly according to the measures we have mentioned, it would yet be very distant from such animation and vigour as might seem to impart life to it; that can only be attained by the addition of a certain natural likeness, or CHARACTER, whose principles will be the subject of our next discourse.

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LIST OF PLATES.

BELONGING TO

LECTURE V.

PLATE XVII.

EYES AT LARGE.

Divide the length of the eye seen in front into three parts, the center is the size of the sight and the proper opening of the eye, which is one-third of its length. The eye in profile is half the size of the eye in front, having only one part and a half.

PLATE XVIII.

NOSES AT LARGE.

The nose seen in front is in width the length of the eye; and in profile has the same dimensions. The nostril is in height one-third of the width of the nose.

PLATE XIX.

MOUTHS AT LARGE.

The mouth seen in front should have in length an eye and a quarter. The mouth in profile nearly half the front.

PLATE XX.

EARS AT LARGE.

The ear should be in length rather more than one-quarter the height of the head. The width of the ear is half its length.

PLATE

PLATE XXI.

PRINCIPLES OF DRAWING THE HEAD.

The first thing to be observed in this plate is the oval A. B. C. D. E. F. G. H. which regulates and controls the construction of the whole : this oval is divided in the middle, by the perpendicular line A.E; which perpendicular line is itself divided into four parts by the cross lines D. F : C. G : B, H : the lower division D, E, F. is subdivided into three parts by the lines a, b : the middle cross line C. G. is subdivided into five parts, by the lines 1. 2. 3. 4. The oval thus proportioned, represents the lines necessary to the delineation of a head seen in *front*.

If we imagine the head thus composed to move *horizontally*, turning as on a center, then the perpendicular line A; E. proceeds into the place of the line A, 1, E; and now represents the principles of a *three quarters* face. It is evident, the lines which mark the four divisions of the head D, F.—C, G,—B, H. maintain precisely the station and relation to each other which they had before.

Imagine this head to continue turning *horizontally*, the perpendicular line moves on, till it occupies the place of A, B, C, D, E : which represents the principles, and attitude of a *profile* head : the crossing lines, D, F,—C, G,—B, H, retain their former situations, and still proportion the head : the lower division also continuing divided into three parts, corresponding to the lines a and b.

Dismissing now all ideas of the front face, or of the three quarters face, let us attend to the nature and construction of the profile face, as if that only was upon the plate.

It appears by inspection, that the line of the oval A, B, C, D, E, divided by the cross lines, gives the places of the features of the face. It appears also, that the equilateral triangle B, I, K, being divided on its side B, I, by the lines C and D, gives the same points for the features as did the former process by the oval; *i. e.* by both methods D is the bottom, and C is the top, of the nose. K, the other point of the triangle, is taken for the place of the ear.

If the human head was perfectly egg shaped, or if it was turned in a lathe, this mode might be accurate; but not only is the ear too large a feature to be indicated by a single point, but K is too backward for the general situation of the ear.

To rectify this, some artists direct to draw an equilateral triangle somewhat inclining as B, b, c. then, parallel to B, c, from d (the place of the eye) draw d, e; e is the point which indicates the hole of the ear, or the auditory passage. These mathematical rules have each their imperfections, for reasons already partly given, and hereafter to be enlarged on, I think it therefore unnecessary to say farther at present than that between these points e and K the ear may safely be placed: but it is evident, the principle which serves best for the nose, &c. (the advanced part of the face), is not equally applicable to the back part of the face; and, on the other hand, the principle which best places the ear is neither very accurate nor very general, when used for the nose, &c.

PLATE XXII.

THE HEAD SEEN IN FRONT.

This plate is already partly explained, by what has been said in the LECTURE, and by some of the observations on the foregoing plate. The oval is divided by the line A, A. and crossed by the lines B, B, and C, C. The lowest division contains the mouth and chin 1, 2, 3. The central division is again subdivided into five parts, 1, 2, 3, 4, 5. and in the second and fourth of these divisions the eyes are placed. The ears correspond to the length of the nose: and the neck appears to be about that length; *i. e.* from the bottom of the chin to the pit of the clavicles. The forehead of this figure seems rather high; but it must be owned the hair so commonly covers this part of the forehead, that rarely can its true dimensions be more than estimated. Beside this, it is to be considered, that, on all rounding bodies, the influence of perspective is considerable, and that the apparent dimensions of their parts vary, in proportion to the rapidity with which their parts recede from the spectator's eye: the forehead therefore receding rapidly toward the crown of the head, the distance included in the upper division of the head usually seems less than it really is.

PLATE XXIII.

THREE QUARTERS FACE.

OUTLINES.

This is represented according to the ideas suggested in Plate XXI, divested of all other lines, and the features merely placed by light touches of chalk.

PLATE XXIV.

PROFILE.

OUTLINES.

Is represented according to the ideas suggested in Plate XXI. divested of all other lines, and the features lightly touched in.

It is adviseable that these heads and their fellows should be frequently repeated and studied.

PLATE

PLATE XXV.

HEAD LOOKING DOWN.

OUTLINES.

A head partly looking down, wherein we perceive after what manner the lines which mark the features become the inferior part of a circle, as B B and C C.

PLATE XXVI.

HEAD LOOKING DOWN.

OUTLINES.

A head looking down still more than the other, consequently the lines B B and C C are become still more concave : the features also being hidden by the projection of those above them, as observed in the LECTURE.

PLATE

PLATE XXVII.

HEAD LOOKING UP. I

OUTLINES.

In this example, we observe that the cross lines B B and C C assume the appearance of the superior part of a circle, the forehead recedes, and that the under part of the eye-brows, nose and chin, are exposed to view.

THE HEAD

PLATE XXVIII.

HEAD LOOKING UP. II

HEAD LOOKING UP.

OUTLINES.

This head is represented as looking up much more than the former, consequently we see much more under the eye-brows, the nose, and chin; the forehead is reduced to very narrow dimensions, while the throat is very conspicuous. The lines B B and C C in this attitude appear very much rounded.

PLATES XXIX. XXX. XXXI. XXXII.
XXXIII. XXXIV.

These Plates contain parts of the face drawn on a large scale, and with as much lightness as possible. Their various attitudes and characters render them desirable studies; they are of further advantage as examples of handling.

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LECTURE

LECTURE VI.

.....
OF CHARACTER.
.....

LADIES AND GENTLEMEN,

IN pursuing our remarks on that division of our subject which now requests your attention, I flatter myself you will receive as well entertainment as improvement; of which, perhaps, you will be the more sensible, if, while we proceed on our subject, you recollect the remarks you cannot but have made on many articles similar to those we shall introduce; and I more readily request the recollection of your former sentiments, because the peculiar CHARACTER of certain persons cannot easily be mistaken, but *will* impress the mind of every observer. Did you never dislike a person merely from his appearance, without any other reason? Did you never meet the man in whom you imagined you saw not only a deficiency of manners, but of sense, or of morals? in whose vacancy of countenance you supposed you traced the signs of a correspondent vacancy of thought, and intellect? On the other hand, many persons may at first sight have prepossessed you in their favour, and their countenances have been, as was

was said by Queen Isabella of Castile, equivalent to letters of recommendation.

In such instances you have judged by **CHARACTER**; and, without perceiving it, have determined by the principles which are to be discussed in the present discourse. That these principles are founded in nature, I shall now assume for granted: should it be said in reply,—that prejudice has its share;—that persons arrived to years of reflection, combine ideas of good-nature, or of peevishness, with features similar to those which they have previously noticed as accompanying such qualities; admitting the fact, which indeed strengthens our argument, I beg leave to enquire by what principle do children fondle, caress, and become intimate with, some persons, while they reject the favors of others? they do not reason from past experience; but from present aspect: neither perhaps do animals always follow such experience, when they select as friends, from among a numerous company, those persons whose looks indicate their natural benevolence. It is commonly said that dogs possess this sagacity in a high degree; and though common sayings are not to be implicitly adopted, no one will assert that this is destitute of foundation.

But the term **CHARACTER** is of much wider extent in the arts of Design; it expresses that peculiar and distinguishing appearance of feature, person, and deportment, which is proper to any, and to every, individual. By character we determine the sex, the time of life, the country or family, the mental disposition, the natural or acquired habit, and even

(frequently) the professions, and the pursuits, of those with whom we are conversant. Seeing then we have such variety opening to us in this article, let us proceed to investigate it with circumspection.

Perhaps I ought first to consider the distinct character of the sexes, as most obvious and undeniable, as being the determinate appointment of Nature itself: but I rather wish now to trace the character of the countenance, from infancy to age; and the difference of sex is not very remarkable in early life.

That kind of character which marks their years is so clearly discernible in CHILDREN, that it admits of no dispute; the form of their features is as peculiar to themselves, as the simplicity of their minds. Children possess the same natural propensities as persons of riper years; but their tender age prevents the appearances of those signs or marks which usually denote such propensities; yet, we frequently observe, even in very young children, certain indications of genius, or of stupidity, which time afterwards justifies.

In following the progress of human life, we remark, that most of its powers are at first very confined in their services; by degrees they quit their inactivity, and exercise the functions assigned them: it is true, the senses, and the organs of sense are perfect; but practice and repetition are necessary to facilitate their use. Even Sight is very deceptive to infants, as appears from their reaching at objects much too distant for their attainment; yet it should seem, that the sense of Sight, especially, is perfect

very early, for its principal organs never vary in the dimensions they once possess ; the pupil equally performs its office, and the iris, as Mr. HOGARTH observes, continues ever the same ; " so that," says he, " you sometimes find this part of the eye in a new-born infant full as large as in a man six feet high, nay, sometimes larger." Undoubtedly, Nature pays the greatest attention to those parts whose uses are most early and important ; the head of a child, therefore, is much nearer perfect proportion than any member of the body, because of its closer relation to the mental powers, and to the early employment of the faculties exercised in that part.

Our present business is, to remark the external appearance of childhood, as seen in the countenance ; in describing which we say, that, whereas an oval is the form of the head in adult age, the head of childhood partakes much more of the circle, and the features incline to the circular form. In adult persons, we reckon the figure to contain in height, seven, seven and a half, or eight times the height of the head ; whereas the head of a child is so much larger in proportion, that it is full one fifth part of the whole figure. The features of childhood may be thus described : the eye (*i. e.* the iris) is large, being the standard wherewith the other features are measured, and by which we compare the daily perceived growings of the other parts of the face, and thereby determine a young child's age ; the nose is flat ; the cheeks are plump and round ; the mouth is somewhat retired ; the ears are large ; and the whole together is rather heavy. Now this is the general

neral description of both sexes; and will suit the countenance of either a boy or a girl: but Art must distinguish the sexes even in childhood, and though it is not uncommon for them to be mistaken for each other, by casual observers, yet a picture should suffer no ambiguity in this matter. To determine this distinction the following hints may contribute.

During early infancy, indeed, the faces of boys and girls have no considerable difference, and therefore parents have found it necessary to distinguish them by dress; but, as they grow up, the features of the boy get the start, and grow faster in proportion to the iris, (or ring of the eye) than those of the girl, which shews the distinction of sex in the face. Boys who have larger features than ordinary, in proportion to the iris, are what we call manly-featured children; as those who have the contrary, look younger, and more childish, than they really are.

Boys are generally more robust than girls; their heads are broader, their ears larger; they have usually a greater quantity of hair; more frequently curled; girls may have their's twisted, plaited, or wound upon their heads, with loose flying locks; their hair commonly longer than that of boys. Girls discover a certain sprightliness and vivacity, which is not equally strong in boys, though ever so wanton and playful. Attention should be paid to the natural disposition of the sexes; a doll, which as a toy well enough becomes a girl, is improper for a boy; as manly exercises, horses, or arms, which are the delight of boys, are not pleasing in the estimation of the softer sex, nor in our estimation of it.

In

In the progress of the countenance to maturity, the features lose much of their roundness of form, and acquire more of the oval; the nose rises, the cheeks retire, the mouth forms, and the disposition of the mind begins to shew itself in the air of the face. Especially, we now perceive a difference of sexes, in the more speedy advance of the female features toward that form which is the ultimatum of beauty:

. By degrees,
The human blossom blows, and ev'ry day
Soft as it rolls along, shews some new charm,
The father's lustre, or the mother's bloom.

When adolescence and youth have arrived at Maturity, there is no longer any difficulty in discovering the sex; for though some few of either sex might personate the other, yet, as it is the intention of Nature they should be distinct, it exceeds our power to controul that intention; although in some instances we attempt it. I cannot but acknowledge myself of Sir ROGER DE COVERLEY's opinion, who thought 'your Abrahams, your Isaacs, and your Jacobs, had much the advantage of us in appearance, by the extent of their beards.' In my eye there is a wonderful *venerability*, shall I call it? in a silver beard: and though at present this appendage to the masculine countenance is under sentence of excision, the time has been when no man was thought wise without one; and the time may return when it shall be restored to its honours, and politeness and civility be calculated by the dimensions of the beard.

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The Greeks in the Holy Land relate a story of one of their patron saints to whom the acquisition of this article seemed so desirable, that his anxiety and wishes for it quite preyed on his spirits. They add, that Satan conceiving he had him at advantage, offered to furnish him handsomely on certain conditions; but this proposal the holy man rejected with scorn and horror, giving at the same time a hearty tug at the stumps of what little he had: finding it lengthen by the attack, he repeated his endeavors with indefatigable perseverance; and in short, to the great vexation of the father of evil, has now the honor of wearing the longest beard in the calendar: *i. e.* from the chin to the ground. Whether this miracle excites similar wishes among my auditors, I will not determine; but I observe the LADIES, by their smiles, seem to indicate their satisfaction that it happened, where we leave it—in a *foreign* land.

The vicissitudes to which mortals are subject forbid a permanence of that maturity to which we have traced them; the parts, indeed, have attained their full growth, health enlivens the countenance, beauty adorns the cheek, the sparkling eye shoots love-inspiring glances, the scarlet lips breathe sweet delight; but having now no further progress to make, the flower, which has completed its bloom, gradually changes, withers, fades, and dies. By degrees, imperceptible at first, steals on a small alteration in the features, or the lines, of a face; in advancing, the change becomes more visible, and at length becomes even rapid. The tints at first decline a little, but a certain sensibility of appearance, maintained by maturity

turity of mind, makes ample amends ; afterwards, we perceive the sweet simplicity of many rounding parts of the face begin to break into less pleasing forms, with more sudden turns about the muscles ; till at last the all-conqueror TIME, triumphs, over what was once manly vigour, or female beauty.

We shall just remark the assimilation of the sexes in advanced years : during infancy they are greatly alike ; very distinct at maturity ; in old age they return to likeness. The most beautiful woman retains not the softness of her countenance, but, as wrinkles increase, approaches in appearance to a man of the same time of life ; as a man, formerly robust and athletic, loses the distinguishing characters of his sex, and, under the pressure of a load of years, deserted by strength and vigour, dwindle^s into a close resemblance to an old woman.

I offer no further thoughts on the character of the sexes, though much might be said : your own attention, LADIES and GENTLEMEN, will amply supply, and indeed surpass, any remarks of mine on the subject.

I proceed to notice very briefly certain particulars of character, as the effects of those NATURAL INCLINATIONS which are personal to each of us.

As my intent is to assist the young designer in the study of Nature, whose appearances are the object of our present attention, it would be beside my purpose to enter into mysteries of PHYSIOGNOMY, (a science, “ puzzled in mazes, and perplexed with errors,”) though some great artists have thought it the foundation of this part of their art, and an emi-

nent foreign virtuoso (Mr. Lavater, in his *Essai sur la Phisiognomie*), has lately supported it in all its extremes : Yet, perhaps, it may not be altogether useless, to remark, that the animal part of man is apparently governed by the same laws as animals in general ; and, that, when the human countenance is similar in its parts to those of certain animals, the man is supposed, with considerable probability, to have similar dispositions. Features of the swine, the ox, the sheep, and the lion, have been found in some faces : SOCRATES is an indubitable instance of the first, and CROMWELL of the last ; at the sight of whose portrait a certain Northern Potentate is said to have exclaimed ; “ I protest he makes me tremble ! ”

I shall here offer the opinion of a very observant artist, who has thus expressed himself : “ We have daily many instances which confirm the commonly-received opinion, that the face is the index of the mind ; and this maxim is so rooted in us, that we cannot help, (if our attention be a little raised) forming some particular conception of the person’s mind whose face we are observing, even before we receive information by any other means.

“ How often is it said, on the slightest view, that such a one looks like a good-natured man ; that he hath an honest, open countenance ; or looks like a cunning rogue, a man of sense, or a fool, &c. ? And how are our eyes rivetted to the aspects of kings and heroes, murderers and saints ? and as we contemplate their deeds, seldom fail making application to their looks. It is reasonable to believe that aspect to be a true and legible representation of the mind,

which gives every spectator the same idea at first sight, and is afterwards confirmed in fact; for instance, all concur in the same opinion at first sight of a downright ideot.

“ There is little more to be seen by children’s faces, than that they are lively or heavy; and scarcely that, unless they are in motion. Very handsome faces, of almost any age, will hide a foolish or a wicked mind, till they betray themselves by their actions or their words; yet the frequent awkward movements of the muscles of the fool’s face, though ever so handsome, is apt in time to leave such traces up and down it, as will distinguish a defect of mind upon examination: but the bad man, if he be an hypocrite, may so manage his muscles, by teaching them to contradict his heart, that little of his mind can be gathered from his countenance; so that the character of the hypocrite is entirely out of the power of the pencil, without some adjoining circumstances to discover him, as smiling and stabbing at the same time, or the like.

“ It is by the natural and unaffected movements of the muscles, caused by the passions of the mind, that every man’s character would in some measure be written in his face, by that time he arrives at forty years of age, were it not for certain accidents, which often, though not always, prevent it; for the ill-natured man, by frequently frowning and pouting out the muscles of his mouth, doth in time bring those parts to a constant state of the appearance of ill-nature, which might have been prevented by the constant affectation of a smile; and so of the other pas-

sions; though there are some which do not affect the muscles at all (simply of themselves) as love and hope.

“ But, lest I should be thought to lay too great a stress on outward shew, it is acknowledged there are so many different causes which produce the same kind of movements and appearances of the features, and so many thwartings by accidental shapes in the make of faces, that the old adage, *fronti nulla fides*, will ever stand its ground upon the whole; and, for very wise reasons, Nature hath thought fit it should. But, on the other hand, in many particular cases, we receive great information from the expressions of the countenance.”

CHARACTER is most clearly discerned in those parts of the face which chiefly contribute to expression: in expression they appear more powerful and active, as the occasion is recent and sudden; but, the cause of character being remote and latent, its tokens though gradual and abiding, are not equally obvious till after they have been confirmed by habit.

Before I proceed to offer such observations on the features as have been usually adopted by those who have studied the subject, I beg leave to premise, that it is impossible to say, determinately, that as such and such features compose the countenance of a certain individual, therefore he is—morose—a glutton, &c. because, the inclination of the human mind being not to one passion exclusively (though one may predominate) but compounded of many desires, and containing a variety of dispositions, frequently opposite

posite and contradictory, so the signs of those dispositions oppose and contradict each other.

Scarce any set of features exhibits anger, or hatred, affection, or tranquillity, *alone*; because no person is constantly angry, though often; or always tranquil and easy, how serene soever his life may be in general; but, his sensations being various, at the same time, and at different times, his aspect presents the marks of that variety. In a great measure, from this source, arises that almost infinite diversity of character, which we remark in the human countenance; hence the likeness, or unlikeness, in persons of the same family; whose turn of mind being similar, or different, the family resemblance is varied into features corresponding therewith.

I would say of the following remarks, as of those mathematical rules which we observed *might* be applied to the features of the face; they *may* impart an idea to the student, or direct him in acquiring ideas, but, in my opinion, they must not be too generally applied, or too constantly depended on.

We are told, that a forehead upon which the hair grows very low, especially if accompanied with wrinkles, is usually a sign of a gloomy disposition. Very thick eyebrows, seem to indicate jealousy and dislike. The Eyes very much contribute to character; when large and fierce, they express courage and fury; when soft and moderate, good-nature; but if too small, they mark disingenuity and cunning. The Nose is the seat of anger; and large nostrils may be thought to signify it; the nose, when turned up, betokens sensuality; and when ruddy, is well

well known as the sign of a drunkard. The Mouth discovers whether a person be churlish, or benevolent; if the former, the under-lip has contracted a habit of pouting, and its corners bend downward; if the latter, the corners of the mouth turn rather upward, as approaching to a smile, especially when about to speak. The cheeks, in persons of a complacent temper, are seldom found hollow and sunk in; when plump, they generally represent jollity and mirth.

You know that in some rules of arithmetic it is common to *prove* the truth of the operation, by reversing the method taken to obtain the product; should a similar process be adopted here, perhaps it would not be without its use: take, for instance, jollity and mirth; who would think of representing them by meagre and sunken cheeks? who would express good-nature by a frown? or petulance by a smile?

But natural inclination, though a principle of great activity, is not infrequently so controuled and checked by ACQUIRED HABIT, as to lay dormant (or nearly) in action and demeanor. If a person be choleric, he is nevertheless restrained, by a principle of good-breeding and manners, from indulging his choler: if he be a man of sense and wisdom, his care in this particular will greatly curb his disposition. A person naturally glutinous, will, if a man of decency, for decency's sake refrain from gross debauchery. Now, in my opinion, this decorum of behaviour, though it cannot erase the lines of the countenance, yet should incline an Artist to soften them;

them; nor represent to posterity as irascible, or as a glutton, him whose deportment is sedate and temperate.

ACQUIRED HABIT, though it cannot erase the lines of a countenance, frequently adds others to them. Severe and long-continued study is apt to occasion a solemnity of aspect (chiefly seen in the brow) which should be carefully distinguished from ill-nature; and indeed all professions produce a certain *something* in the appearance of those who follow them, which is readily discernible: the soldier, the sailor, the butcher, are instances universally admitted; nor is it difficult to discover a taylor at first sight. Exceptions must be allowed, but the principle is just. This idea might be pursued in a great variety of remarks; but we shall not enlarge on it here.

Habit, arising from causes not professional, has many ways of shewing itself, and contributes not a little to character. A person who has constantly affected superior judgment (no matter in what art) acquires a certain positive and dogmatical air, both in his countenance and manners. Habit makes some hold down their heads, others hold them up; some stare from habit; others squint. Observation is the best guide on this subject; the variety is too copious to be regulated by precept.

As much of the habits acquired by persons in general, is the effect of that course of life to which they have been accustomed, I shall here introduce, as another cause of character, that various **RANK IN**

LIFE,

LIFE, which, as things are circumstanced, makes no small difference between some persons and others.

Mankind were originally equal, except what obedience was due to paternal authority; but, now we see some exalted above others, and expect a kind of dignity and importance from one station, which would surprize us in another. To kings, and princes, to noblemen, and grandes, we look for very different demeanour and address from that of rustics and clowns; and to see in them an air of majesty and elevation, which we suppose distinguishes them from the crowd. It is true, a rustic or a clown may surpass, in natural aspect, a nobleman or a king (and indeed it is our felicity that the Author of our nature, in dispensing his favours, pays no regard to the glittering inventions of human vanity) nor can we limit mental qualities by external appearances, or trace them, universally, in the features of a countenance; yet as Design cannot represent the mind, but through the medium of those features, it is not only pardonable, but commendable, where the liberty can be taken without trespassing on verisimility, to exhibit such traits as most impressively denote to the spectator the character intended, be that character what it may.

If a picture represent a commander at the head of his troops, we expect to discover in him a more martial air, and greater gallantry, than in the soldiers, who, though valiant, must yet be supposed less elevated in the apparent dignity of valour than their leader is: if you ask, wherefore? I would wish you to consider a little intimately the causes for this supposed

posed distinction. Courage is a natural quality, which is equally possessible by the soldier as by his general ; so far they are upon a par : but is it to be supposed the soldier has had the same advantages of education ? has he pursued the same studies, practised the same manners, acquired the same liberal accomplishments as his officer ? Here then are sufficient causes, arising from personal circumstances, for distinction of character between two persons whose natural endowments may be equal ; and this without enforcing any remarks on the difference occasioned by the habit of authority and of obedience. Or, take as instances the manners of nobility—politeness, ease, affability ; these are the result of a more enlarged scheme of thought, and apprehension, than we suppose the leisure, or opportunity, of a rustic permits him to acquire ; not that his mental powers may be incapable of equal attainments, but that they have been beyond the reach of his station.

Perhaps the distinction occasioned by station in life is yet more conspicuous in the other sex ; the air and appearance of a lady of rank, aided by internal, as well as external, embellishments, is surely different from that of her servant ; as that of her servant, from the opportunities she has possessed of noticing her mistress, may be (almost entirely) changed from what she was when a cottager's daughter : and certainly, amidst all its rusticity and plainness, her innocent modesty when a cottager's daughter, was very superior to, as well as very different from, the dissolute appearance of those who have lost that

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principal ornament of female life. Add to this idea, the effect of a certain consciousness (that abiding companion of guilt) whose presence discriminates an harlot from a woman of virtue, or a thief from a man of probity; and which, though not competent evidence for the verdict of a jury, yet, frequently, determines general spectators to bring in the culprit *guilty*.

The foregoing part of our subject has presented circumstances common to mankind: in every country, in every clime, are these diversities to be found: but, a very considerable source of character is, that peculiarity of features which being distributed to various nations, distinguishes them from each other; on this we proceed to observe, that the **DIFFERENT NATIONS** which inhabit the globe, have each a *something* in their appearance peculiar to themselves, arising either from climate, or custom, from religious rites, or civil manners, independent of that cast of features proper to each individual, and of whatever rank he may sustain in life.

It is true, that among Europeans, and nations who have considerable intercourse with each other, this variety is not so striking as in people who never mingle with their neighbours; because the former become in time not a little *conformed* to those with whom they have most intimate communication; and natives of either country, who unite and mix with the other, diffuse their distinguishing peculiarities wherever they form connections. So likewise, persons of rank and fortune seldom present the marks
of

of their nation equally strong with the lower classes of people ; because, by acquaintance with foreigners at home, or residence among them abroad, they acquire much of their manners and deportment ; while the inferior part of mankind not having the same opportunities, but continually conversing among such as resemble themselves, preserve, in its full power, the original and popular character of their country.

National distinctions of features and manners are so obvious, that little need be urged respecting them : it is unnecessary to *prove* that an Englishman does not resemble a Chinese, or a Frenchman a Hottentot : but it would require a very copious dissertation to examine into all the varieties that might be named ; neither is it easy to procure authentic portraits of remote nations, sufficiently correct, from which to form a judgment.

For the information of my younger auditors, I shall solicit indulgence, while I state a few of the characteristic distinctions which prevail among mankind : the subject is probably new to some, and cannot be without its use to any.

Geographers, and others who have studied this matter, distinguish several varieties in the human species.

I. The LAPLANDER, and others who inhabit the northern parts of the globe (where Nature seems to be confined in her operations, “bound by eternal frost”) whether European or American : these, we are told, have broad flat faces, broken and sunken

noses, the iris yellow-brown, inclined to black, the eye-brows drawn back towards the temples, high cheeks, large mouths, thick lips, and black hair ; their heads so large as to contain full one-fifth of the whole figure ; the major part are about four feet high ; tall persons among them about four and a half : the sexes are scarcely to be distinguished by their appearance.

II. The TARTARS, are a variety, whose faces are large, and wrinkled even in youth ; their noses thick and short, their cheeks high, the lower parts of their faces narrow, their chins long and prominent, their eyebrows very thick, and their figures of answerable dimensions.

III. The CHINESE have small eyes, and large eyelids, small noses, and as it were broken ; seven or eight bristles of a beard on each lip, and scarce any on the chin : the women use every art to make their eyes appear little ; and when, in addition to small eyes, they possess a broken nose, long, broad, and hanging ears, they suppose themselves perfect beauties.

IV. The NEGRO scarce requires description ; his flat nose and thick lips are well known ; as are his woolly kind of hair, and his jet-black complexion.

V. The features and proportions of the HOTTENTOT are yet different from, though in many respects conformable to, those of the Negro.

VI. The natives of NORTH-AMERICA form another class of men, whose complexion varies from that of others ; as

VII. Those

VII. Those of SOUTH-AMERICA vary from those of the North.

All these people (not to notice their smaller differences) are totally distinct from

VIII. The race of EUROPEANS in these temperate latitudes.

It were endless to enumerate the variety of national features in Europe alone, which yet are so strongly marked, that any person, conversant with them, perceives at once the natives of each country by that cast of countenance proper to it. I shall only further observe, that however dispersed among the nations of the earth, the JEWS are a people not related, or allied, to any of them, but continue peculiar and distinct.

Beside national distinctions of feature, the numerous DISORDERS to which mankind are subject, are considerable sources of Character. It is not difficult to distinguish sickness, or indisposition, from health: distempers, whether acute or chronical, generally produce correspondent effects in the countenance. Some persons from their birth are afflicted with disorders, which, by preying on their constitutions, induce melancholy, pain, peevishness; their faces are pale, wan, livid; the airs of their countenances dejected and despondent: more recent sufferings subject others to similar tokens. Some diseases express themselves evidently; such as the jaundice, dropsy, &c. which we pass.

I wish here to remark, that DRESS, though no essential part of the person, is yet an essential part of character: the features of a face cannot be

changed, but their appendages may be, and accordingly have been, almost *ad infinitum*. For instance —The absence, or superfluity of the hair of the beard, and that of the head, the different forms into which it is curled, twisted, or plaited, and the innumerable ornaments to which mankind have had, and still have, recourse, for an addition of (supposed) elegance, contribute very much to diversity of character.

It was, certainly, a pleasant as well as curious work, composed by one Dr. BULWER in the last century, which he called "*Anthropo-Metamorphosis* ; Man transformed, or the Artificial Changeling ;" wherein he shews what a strange variety of shapes and dresses mankind have adopted, in the different ages and nations of the world. Even during our own time, we may remember no small difference in the same person, occasioned by that variety of fashion which has appeared among us. If we extend our thoughts a few generations, we find the hair worn almost plain, and whiskers in vogue ; afterwards, enormous bushes of black hair, succeeded by equally enormous bushes of white ; not to mention innumerable revolutions in other parts of dress, from long to short, and from short to long ; each pleading some kind of elegance, or taste, to recommend it,—each alternately justly exploded.

Not that every *new* mode of dress, or of decoration, is thought elegant at first ; but, after the eye has been sufficiently accustomed to it, we commend it. In fact, the force of custom is incre-

incredible; could it else ever have been thought handsome, to wear the toes of the shoes half a yard in length, insomuch that necessity obliged the wearer to tie them to his knees? or unless this potent principle had reconciled the ladies to the enormity of their dress, could our wise ancestors have had occasion to enact a statute restraining the immensity of ruffs?

The various dresses of mankind, perhaps, *might* have their origin in utility, but they are certainly retained by the power of custom. Education has taught the youth to affix ideas of dignity, or of elegance, to certain habits; and willing to share the respect paid to these habits, they adopt them with readiness, if ever they have occasion to wear them. This is, especially, notorious, in relation to habits of office, which, though frequently unnatural, and cumbersome, yet seem to impart a certain importance to the wearer, correspondent to our regard for his station: in which respect they greatly contribute to character.

The ruffs and caps of our forefathers would so effectually *un-characterize* a modern fine gentleman, that his most intimate acquaintance would not know him: nor is less remarkable the effect produced by the redundant full-bottomed wigs of our great law-officers; to which, if the pendent beard were added, when Mr. Serjeant became a Judge, he might justly defy the acutest brother of the coif to discover him. In effect, the features of any man, who has not a very singular cast of countenance, may be so disguised

guised by various forms of dress, as scarcely to appear the same. The uses of this principle on the stage are notorious; and perhaps in real life its influence is much more frequent, and deceptive, than is generally imagined.

I shall only remark further, that as the intention of a portrait is to preserve to posterity the likeness of a person, it appears to me, to be the effect of a vicious taste, when any one is painted, as it were, *in masquerade*. What relation has the character of Minerva sailing through the air, to a modern lady? or that of a Gypsy, or Turkish dresses, or any foreign ornament? Unless the real character of a Lady be what she is displeased with, or ashamed of, why assume one to which she has no relation, and that too in a picture whose merit is resemblance? This disposition is still less pardonable in the other sex, who yet frequently forget how much dress contributes to character. I perfectly coincide with the idea, that in order to express situation and rank in life, something beside mere likeness may be admitted, or even may be necessary; but how the robes of a Roman Consul contribute to the likeness of an Alderman of London, or how the omission of a wig should signify a Poet, I protest is utterly beyond my comprehension. That a gentleman, who has circumnavigated the globe, should introduce some of his curiosities, is highly just; but to whom beside himself would a New-Zealand mantle be proper?

I am not speaking against any becoming deviation from present fashion (I hate *confinement* to temporary

temporary taste) but against those uncharacteristic characters which some have adopted in portraiture, thereby transmitting *unlikenesses*, by means of an art whose study and merit is fidelity.

As a close to this lecture, we shall briefly notice a few of those subjects which are often introduced in painting, and to which the foregoing remarks may, in general, be applicable.

It has been debated among divines, whether it were lawful to exhibit a figure of the DEITY : as divines they might debate on its *lawfulness*; among artists, the matter had been quickly settled, by an universal acquiescence in its utter *impossibility*. What traits shall characterize the greatest, the best of beings, the source of being, the I AM? When colours are discovered able to represent that light in which is no darkness at all; then we may hope to express the character of Him who is supreme, and infinite: From such a character the utmost exertions of art must ever preserve an infinite distance. In my opinion, the church of ROME, in permitting such pictures, does equal dishonour to the subject, and injury to art: PERFECTION!—what human powers are competent to represent perfection?

But in the person of JESUS CHRIST the restraint is taken off, and the human nature of Christ is equally with others a subject for the pencil; not that there is the least reason to suppose his portrait ever was taken, or that St. LUKE is the author of those attributed to him, which are universally painted in so wretched a style, as to make us artists not a little ashamed for our patron saint.

In the character which the greatest painters have chosen to represent Christ, there appears a very general resemblance of features ; because, the parts which composed his moral character being permanent, his picturesque character (so to term it) contains such traits as correspond with it. Meekness, benevolence, compassion, mingled with dignity (sometimes with fervor, never with anger or pride), forbid the marks of irregular passions, which, alas ! are too universal among mankind. To represent him at any period during his life, it should be remembered, that he was “a man of sorrows, and acquainted with grief;” but after his resurrection, as his sorrows and grief are past, his countenance must exhibit complacency, majesty, and dignity.

The APOSTLES should be drawn in a style suitable to their apostolic office, and not to their previous professions : PETER, as an apostle, should have more dignity united to his warmth, than is due to him as a fisherman.

As the stations of PETER and JOHN are very conspicuous in Evangelical History, they are naturally introduced into most compositions representing Gospel events ; and artists have generally agreed in the character proper to each : but, to retain, as some have done, the youthful appearance of JOHN, when the story related happened in his old age, is absurd ; no excuse can justify so flagrant a violation of picturesque propriety.

JUDAS ISCARIOT requires very distinct features from any of the other Apostles ; for, though it is evident the disciples rather suspected themselves than him

him (so fairly did he preserve appearances), yet, unless the artist be permitted to employ some signs of his baseness, he cannot readily be distinguished as the traitor and the thief.

We have authority to suppose St. PAUL was mean and diminutive in person, and troubled with a disorder very probably nervous, or paralytic. Under these embarrassments, what traits shall express the dignity of sentiment, the persuasive energy, the eloquent pathos of that inspired apostle?

To advert now to another part of our subject,— PROFANE HISTORY affords innumerable instances of diversity of character. The effeminate SARDANAPALUS, the heroic ALEXANDER, the sublime PLATO, must not resemble each other in character, independent of likeness to their portraits: CÆSAR must be distinct from NERO, and TRAJAN from CALIGULA.

POETRY presents an inexhaustible fund of subjects for the exertions of Design: and as art enjoys the greatest liberty when engaged upon them, because creatures of fancy, so it is expected that a fertile imagination and a skilful hand should embody, as it were, the ideas of poetry, and present to the eye the similitudes of deities or heroes, of nymphs or sylvans, with freedom and vigour: but, if imagination should run riot, and attempt to express these creatures of ardent conception, without accurate attention to character, what heterogeneous mixtures would it produce! “*Confusion worse confounded*” would be its proper motto.

It is no new observation, that the genius necessary to poetry and to painting is greatly similar, of which

this article is a striking instance: for, unless both poet and painter carefully maintain in their works a regular and obvious discrimination of character, the beauty and excellence of their performances vanish. This has been accomplished by our sublime poet MILTON with great felicity; the characters in his *Paradise Lost* are distinguished with the utmost skill and success. Whoever enters into the spirit of MILTON's portraits, will not only be highly entertained, but greatly improved; their variety and expression is noble and sublime. To notice the instances in which SHAKSPERE furnishes strongly-marked character, would prolong this lecture beyond its proper limits; especially as EXPRESSION will in some degree revive the principles of character.

From these remarks, it appears, that one mean whereby to attain a competent discernment of picturesque character is, a familiar acquaintance with the works of our best authors; whoever with attention to this hint reads the SPECTATORS, which contain accounts of SIR ROGER DE COVERLEY, will quickly perceive the diversity of features necessary to distinguish him from WILL. HONEYCOMB, or Sir ANDREW FREEPORT.

What a wide extent has this subject! we have travelled in one lecture almost over the universe; may I flatter myself our entertainment has compensated the fatigue of the journey? at least, being happily arrived thus far, let us review the course we have taken.

We have traced mankind from the cradle to the grave: Infancy, Youth, Maturity, Age: How quickly

quickly repeated ! how soon determined ! notwithstanding their different rank, situation, and fortune. The various inclinations to which we are subject, the habits we acquire, the national distinctions by which we are diversified, and the disorders incident to our nature, have been noticed : and likewise some characters in particular, as instances of what this subject is capable. Let us now, if you please, conclude, by reflecting how fickle, how frail, are many accidental advantages, which elate the sons and daughters of Adam ! " Favour is deceitful, and beauty is vain ;" what is thought almost divine in one country, is disregarded in another ; whereas VIRTUE and WISDOM, excellencies attainable by us all, not confined to station or climate, are highly beloved and valued wherever they are cultivated.

MEASURES OF THE FACES

OF

APOLLO AND VENUS,

COMPARED.

FROM THE ANTIQUE.

				Apollo.	Venus.
Eye in front	-	-	-	5 min. $\frac{1}{2}$	5 m.
Eye in profile	-	-	-	2 m.	2 m.
Eye-lid	-	-	-	1 m.	m. $\frac{1}{2}$
From the eye-lid to the eye-brow	-	-	-	2 m. $\frac{1}{4}$	2 m. $\frac{1}{2}$
Projection of the eye-brow	-	-	-	1 m.	m. $\frac{3}{4}$
Width of the nostrils	-	-	-	7 m. $\frac{2}{3}$	6 m. $\frac{1}{2}$
Apparent depth of the nostrils	-	-	-	1 m. $\frac{1}{2}$	m. $\frac{3}{4}$
Projection of the nose	-	-	-	7 m.	6 m. $\frac{1}{2}$
Width at nostrils seen underneath	-	-	-	5 m.	4 m. $\frac{1}{4}$
Width between the nostrils	-	-	-	2 m. $\frac{3}{4}$	2 m.
Width of the nose in profile	-	-	-	6 m. $\frac{1}{2}$.	6 m.
Width of the nostril	-	-	-	2 m. $\frac{2}{3}$	2 m. $\frac{2}{3}$
Width of the mouth in profile	-	-	-	4 m. $\frac{1}{2}$	3 m. $\frac{2}{3}$
From the top of the under lip to the commencement of the chin	-	-	-	5 m.	3 m.
Width of the mouth in front	-	-	-	9 m.	7 m. $\frac{1}{4}$
Depth of the chin	-	-	-	5 m. $\frac{2}{3}$	6 m.

These figures being justly esteemed models of male and female beauty, the variation of their proportions deserves to be accurately noticed. In the Apollo, the most elegant features are united with the greatest dignity of character and expression.

LIST OF PLATES
BELONGING TO
LECTURE VI.

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PLATES XXXV. XXXVI. XXXVII. XXXVIII.

A comparison similar to the foregoing, of the proportion of their parts, may be made between these CHARACTERS of which we have given outlines, measured from the antique: as appears by the following statement.

Antinous.	Apollo.	Fragment.	Hercules.
Proportion of the eyes	5 m.	6 m.	$5\frac{1}{2}$
Across the centre			—
of the face	2 p. 2 m.	2 p. 2 m.	—
Across the neck	1 p. 10 m.	2 p.	1 p. 8 m. 1 p. 11 m.
Neck in profile	1 p. 10 m.	—	1 p. 9 m. 2 p. 5 m. & 3 p.

It appears, from hence, that the face of HERCULES is by no means larger than those of the other subjects, but his neck is of great dimensions, which gives him a remarkable appearance of strength. The student will observe, for himself, the difference in other measures.

These four plates are instances selected from the Antique Statues of characters contrasted by their different proportions, as they have been measured with no mean skill by the famous engraver M. Audran. The measures marked upon them enable the student to distinguish the relative proportions of each feature: these should be drawn on a larger scale, and the proportion of their measures accurately verified.

PLATES

PLATES XXXIX. XL. XLI. XLII.
CHILDHOOD, OUTLINE and FINISHED.

PLATES XLIII. XLIV. CHILDHOOD.

PLATE XLV. YOUTH.

PLATE XLVI. Maturity.

PLATE XLVII. MANHOOD.

PLATE XLVIII. AGE, WOMAN's HEAD.

PLATE XLIX. AGE, MAN's HEAD.

PLATE L. OLD AGE.

PLATES LI. LII. BEARDED HEADS, LARGE.

PLATE LIII. TURK's HEAD.

From a Drawing by the late Mr. MORTIMER.

PLATE LIV. SOLDIERS.

From a Drawing by the late Mr. MORTIMER.

PLATE LV. THE TIPSY COBLER ASLEEP.

From a Sketch in Oil by WORLIDGE.

PLATE LVI. ANGEL's HEAD.

From a Drawing by Mr. SAM. SHELLEY.

PLATES

PLATES LVII. LVIII. LIX. LX. LXI. LXII.

PHYSIOGNOMY.

These plates are given to shew **EXCESS** in character, and it appears by them how nearly the human countenance may resemble the features of brutes; and also how much the various modes of wearing the hair, beard, &c. disguise the face. In A and B, we see the surly sharpness of the wolf; and however (to render it more sensible) this head may seem removed from nature, yet those who have visited wild and uncivilized parts, will readily admit the resemblance. C C shews a variety allied to the goat, to which likeness the beard, &c. greatly contribute. D D shews the similarity to the ox, to whose plodding aspect we are no strangers in England.

Those who have studied this subject, have been very fertile in finding many additional relations, as well to birds as beasts; and if we may believe them, the qualities of the mind are not infrequently coincident with such indications, although good sense, a happy education, virtuous morals, or other causes, may counteract, in behaviour, such natural propensities.

It is evident, that, in these *excesses* of character, **BEAUTY** is lost; and as that ought to be our principal study in treating the human countenance, we should *generalize* our ideas and principles as much as may be, lest too strongly-marked personal peculiarities should appear offensive; and even, perhaps, allied to *brutality*.

OF NATIONAL CHARACTER.

There is no possibility of measuring any angles, or angular figures, without having fixed points, and lines, from whence to determine their obliquity. Therefore, in measuring those lines which may be described, or furnished, by the features of the human countenance, we establish—*first*, as an *horizontal* standard, a line drawn from the nose to the ear: or more precisely, from the opening of the nostril, as the commencement of the passage for the sense of smelling, to the opening of the ear, as the commencement of the passage for the sense of hearing. This line continued passes through the places of the nose, the cheeks, the ear, and the hinder part of the head; and is the basis for subsequent operations: and to which other parallel lines may be drawn as convenient.

All *perpendicular* lines must be at right angles (*i. e.* 90°) from all *horizontal* lines. Now it seems most convenient to establish one of these perpendicular lines at the place of the ear; as being generally about the center of the head, seen in profile. Another at the very profile of the countenance. To these lines others parallel, may be added at discretion.

In profiles, that line which describes or represents the situation of the parts of the face, is called the **FACIAL LINE**: and is usually drawn from the lips through the contour of the forehead, upwards; and from the lips to the extremity of the chin, downwards.

PLATES

PLATES LXIII. LXIV. LXV. LXVI.

THE FIRST SET, OF NATIONAL COUNTENANCES,
containing FIVE PROFILES.

N. B. *These may be placed as usual: or they may be so placed as to exhibit each set at one view, by folding opposite to each other.*

- (1) The profile of a *Cercopithecus*, or tailed monkey: an African species.
- (2) The profile of a NEGRO: about eleven years of age.
- (3) The profile of a CALMUC: a tribe of Tartars.
- (4) The profile of a EUROPEAN: such as generally occur on the continent.
- (5) The profile of a head, advancing toward the principles thought to be adopted by the ancients: such as does not occur in nature; but must be referred to ideal beauty.

Each of these furnishes appropriate observations.

The forehead of the MONKEY is flat and level: and just swells perceptibly a little above the brows. A *facial* line drawn from the forehead to the most projecting part of the countenance (the upper lip) (*i. e.* from m to g) forms with the horizontal line drawn from the nose to the ear, an angle of 42 degrees.

The auditory canal appears to be set very *backward* in the head, *i. e.* almost eight parts in ten of its whole length.

In the head of the young NEGRO, the *facial line* drawn from the forehead to the lips (*i. e.* from m to g) forms an angle of 66 degrees with the horizontal line drawn through the nose and ear. The auditory canal is situated about the middle of that line.

The *facial line* of the CALMUC (m g) forms with the horizontal line (h l) an angle of 66 degrees.

The auditory canal is further back than in the negro; the proportion of that part of the horizontal line from h to k, being to that from k to l, as 11 to 8.

In the head of a EUROPEAN, the *facial line* drawn from the forehead to the lips, forms an angle of 80 degrees with the horizontal line drawn through the nose and ear. The auditory canal is about half way of the horizontal line.

The IDEAL HEAD supposes the *facial lines* to be altogether perpendicular, (as a d) whereby the angle is increased to 90 degrees: and the upper parts of the head are brought considerably *forward*; they are at the same *raised*, so that the back of the head (*behind* and *below* the ear) will appear to lose of its contents; while the parts *before* the ear, and *above* the eye, will appear to gain.

This principle, of elevating the *facial line*, has been carried by the ancients so far as to the 100th degree. So that, in fact, the upper parts of the head have *projected* considerably over the perpendicular line, and this is the *maximum* of ideal beauty, beyond which commences deformity. Such is the opinion of Professor CAMPER; and I think there is something in it, but, in my opinion, not all that he ima-

imagined. The grace of the antique heads, is owing, I presume, to wider principles (*i. e.*) of attitude, and expression. A judicious selection of beauties from nature, thereby composing a single beauty, extremely beautiful, is, I think, the very summit of art: and only in that sense am I willing to advise Artists to surpass nature. The simple idea of where the ancient statues were designed to be placed, and from whence they were intended to be viewed; accounts, in my opinion, for many peculiarities in them, which, without the same justificatory reasons, are absolute blemishes. There is much important observation in the professor's remark, "The ancients, by inclining their heads forwards (especially in their statues) have greatly contributed to render them grand and majestic;" he might have added gracious and graceful; from which combination arises much of that *superiority* for which they are justly admired.

In proportion as the *facial* line is elevated, the lines which describe certain other parts of the face are moved: that line which describes the course of the lower jaw, as the parts of the head are elevated and thrown forward, becomes shorter; because it continually recedes towards the ear.

The *EYES*, which in the *Cercopithecus* project beyond the orbicular limits of the eye, and in the *Negro*, and *Calmuc*, are almost even with them, in the *European* recede, or sink in; and in the antique recede still more, which it is very material to observe: as by their recession, the eye-brows appear to advance, or become prominent: whereby they cast a strong shadow on the parts beneath them.

The

The line which passes along the ear, dividing it vertically, is always somewhat oblique in nature (as appears in the line t s, in the plate of the old head No. LXXV.) and never upright. The ancients almost (if not quite) always contrived to conceal this line, and most of the upper parts of the ear: in many of their figures it would have been upright had they shewn it: but this defect is hidden; apparently, with great care.

A principal and governing feature in the face, is, the *prominence* of the upper jaw (described by the triangle, m g s; the forehead, the lips, and the chin,) in the *Negro*, and *Calmuc*, in whom it appears very considerable; whereas, in the *European*, it has almost disappeared; or, at least, is become insensible: as it is also in the ideal head.

The under-jaw projects as much as the upper-jaw, in *Negroes*, &c. but not so in the antique. From h to g is further in the *Calmuc*, than in the *Negro*, and in the *Negro* further than in the *European*: in consequence, the upper lip, which occupies great part of this space, is thicker and longer in the *Calmuc*, &c. than in the *European*, having more room so to be, as well as being so required in order to cover the upper-teeth, which, in these subjects, project considerably.

When the chin, &c. projects, the neck seems to be proportionally shorter: the heads of the *Calmuc* tribes in general fall rather forward; those of *Negroes* rather backward, that of the *European* is balanced more accurately.

T A B L E
OF THE
P R O P O R T I O N S
O F
D I F F E R E N T C H A R A C T E R S O F H E A D S S E E N I N P R O F I L E.

	Height. a. d.	Width. a. b.	Dis-tance from the Eye to the Summit of the Head. a. m.	Width from the Nose to the Ear. h. k.	Nose.	Upp. Lip.	Chin.	Neck	Ear.
Calmuc	4	$4\frac{5}{8}$	$1\frac{7}{8}$	$2\frac{1}{2}$	1	$\frac{5}{8}$	$\frac{9}{10}$		$1\frac{1}{6}$
Negro	4	$4\frac{5}{8}$	$1\frac{7}{8}$	$2\frac{1}{4}$	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{7}{8}$		1
European	4	$3\frac{6}{8}$	$1\frac{6}{8}$	$2\frac{3}{8}$	$1\frac{1}{8}$	$\frac{5}{8}$	1	$1\frac{1}{2}$	$1\frac{1}{8}$
Antique	4	$3\frac{4}{8}$	2	2	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{4}$	1
New-born Infant	4	$4\frac{1}{6}$	$2\frac{1}{2}$	$2\frac{1}{4}$	$\frac{5}{8}$	$\frac{5}{8}$	$\frac{1}{2}$		1
One Year old	4	$4\frac{6}{8}$	$2\frac{1}{8}$	$2\frac{1}{4}$	$\frac{7}{8}$	$\frac{1}{8}$	$\frac{5}{8}$		1
Old Age	4	$4\frac{1}{2}$	$1\frac{7}{8}$	3	$1\frac{1}{8}$	$\frac{1}{2}$	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{8}$
Apollo	4		2	$2\frac{2}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	
De Wit	4	$3\frac{1}{2}$	2	$2\frac{1}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	$1\frac{1}{5}$

PLATES

PLATES LXVII. LXVIII. LXIX. LXX.

SECOND SET of NATIONAL COUNTENANCES, containing FRONT VIEWS of the same FACES.

The first is a front view of an *Oran Otan* (not the *Monkey* seen before in profile) which is considered by some as the nearest approach to the human form, if not to humanity : but if this be the nearest, certainly it is sufficiently distant.

In new-born INFANTS, the eyes are very large in proportion to their orbits ; they are pretty distant from each other, but not the complete distance of an eye : the nose and mouth are small.

In the CHILD of one year old, the eyes yet seem large ; the lower part of the face longer than the former ; the forehead higher. The height of the head to its width is as 20 to 12.

As the heads of children vary greatly, not only from each other, but also each from itself in its advances toward maturity ; there is scarcely any possibility of determining their proportions. This figure exhibits those to which the best artists have usually conformed.

A. B. is equal to 11.

A. G. divided into two parts at D. gives the width Z, D, F.

The head is the width of four eyes.

The orbits of the eyes should not be made too large.

The

The NEGRO : his head in height (h, i,) is in proportion to its breadth (o, p,) as 27 to 20 : its breadth at m, n, is as 11. The under-jaw u, v, is as 12.

The whole countenance therefore diminishes greatly from level with the eye-brows (o, p,) toward the bottom ; the chin being pretty oval ; the nose and its nostrils wide, but not excessive : the eyes are less distant from each other than the width of the nose : the orbits of the eyes of this *Negro* were very large ; the proportions of this feature are extremely variable. The mouth is two-thirds the width of that part of the face where it is placed. The ears are small, and somewhat distant from the head, as is common among this race of people.

The head of the CALMUC, is in height (h i) to its breadth (o p) as 32 to 20 : at m, n, it is to o, p, as 24 to 20 : the widest part of this face, therefore, is at the cheek-bones ; and it decreases both towards its top, and towards its bottom : its whole figure somewhat approaching the lozenge form. The nose is not very large ; but the nostrils are pretty open.

The orbits of the eyes approach each other closely : much nearer than in the *Negro*. The eyes are small.

The ears are hid from sight by the great width of the cheeks.

The head of the EUROPEAN, is in height (h, i,) to its breadth (o, p,) as 29 to 23.

The oval formed by this head is consequently much shorter than that of the *Negro*. The eyes are further distant from each other. The ears are much closer to the head than those of the *Negro*. The mouth is much smaller, and the lips much thinner.

Edit. 7.. Y. PLATES

PLATES LXXI. LXXII. LXXIII. LXXIV.

*The Progress of the Countenance from INFANCY
to AGE.*

In the skull of the newly-born INFANT, (plate LXXI.) the cranium may be regarded as a complete oval, to the front of which the jaws are attached at bottom : this form is not so constant but that it sometimes varies, but not greatly.

The forehead and the chin are on the same vertical line (a, d.)

The orbit of the eye is equal to about one-fifth part of the line a, d, which is the proportion of a full grown face : the upper-jaw is but shallow, because the infant has no teeth.

The under-jaw is formed pretty much on the same principle ; and for the same reason.

The little distance there is from the upper-jaw, and from the bone of the nose, to the cheek, renders the profile faces of children of equal projection.

New-born children have no frontal sinus, (or hollow in the bone of the forehead, above the nose, and the orbit of the eye) but the forehead preserves a uniform continuity of figure.

The nose is small ; and nearly one-fifth part of the line a, d.

The head is deeper from front to back than it is high from chin to forehead : not much in this subject, but in some children the difference is considerable.

The center of motion in the neck, is not under the middle of the head, but is placed somewhat forward, which is the reason why the heads of children so

readily fall forward, and so often decline on their breasts.

The external organ of hearing grows remarkably in children : as also the mastoidal apophyse.

The second figure (plate LXXII.) represents the head of a child about a twelvemonth old, in which appear several alterations : for, now the depth of the head from front to back is encreased ; so that the line a, b, is much longer than the line a, d.

The orbit of the eye is not much changed.

The forehead is somewhat raised, and advances before the line a, d. as also do both jaws : in fact, in order to contain the teeth, which now begin to occupy more or less space, these parts are in size double what they were : the increase of the lower parts of the face is general, and evident.

The upper-jaw projects (but not much) more before the line a, d.

The third figure, (plate LXXIII.) is the representation of a HEAD AT MATURE AGE ; which compared with the foregoing, shews sundry variations.

The nose in growing acquires a rising in the middle ; which in some persons becomes *aquiline* : neither Negroes, nor Asiatics, have this rising in any sensible degree : neither have the antique statues.

The anterior part of the nose, from the tip of the nose to the cheek, is longer in Europeans than in other continental races.

The natural position of the teeth, in general, projects the mouth a little.

The chin seems somewhat to recede.

This being the same head as No. 4, in the first series, several remarks have been already made on it.

The Fourth Subject, (plate LXXIV.) is a Head of OLD AGE.

This is a Woman's Head; but the same principles of variation apply to both Sexes.

The first thing remarkable in this head is, the difference produced by the loss of teeth: now in old age, not only are the teeth lost, but also the gums, and *alveoli*, wherein their roots were inserted: by this cause the inferior jaw is diminished in height; and the mouth becomes so shallow, that often it can hardly contain the tongue. As the tongue, by this shallowness of the jaw, is pressed, with the *os hyoides*, toward the roof of the mouth, it is not held so closely as before with its root, but is apt to fall forward whenever aged persons incline their heads. By this aptitude the tongue appears longer than formerly.

The nose, whose prop, the jaw, is now impaired by loss of teeth, inclines toward the mouth, over which it almost seems to hang.

The forehead, above the nose, projects more than heretofore, because the *frontal sinus* is larger: hence also, the hollow at the junction of the nose and forehead, becomes more apparent.

The whole upper-jaw becomes hollower; and the front which formerly projected now recedes; whereby the whole upper-lip seems fallen into the mouth; and the nose seems larger, not only than it was, but also than it really is.

The lower jaw is now, by the loss of its teeth, so much in the power of its muscles, which no longer find the resistance they formerly did, that it is drawn

up

up by them : hence the gums press each other in the mouth ; and by consequence the point, d, advances before the line a, d, to g. From these causes, the distance from the nose to the chin, becomes one-sixth part of the head shorter than before ; whereby the nose and the chin almost seem to meet.

As the chin (in front) is drawn upward, the angles of the mouth (behind) decline ; and the little muscles of the skin of the neck tighten like cords, and become very observable. The wrinkles of the skin constantly cross the fibres of the muscles ; consequently they are horizontal on the forehead : while around the eyes they form the spur, or crow's foot : their direction on the neck is horizontal ; on the under-jaw almost perpendicular p.

These alterations are not wholly seated in the skin, or muscular parts of the face ; the very bones themselves undergo no trifling alterations : and indeed they are the true origin of this decrepitude.

To render more sensible the progress of *character* in the countenance, as resulting from the changes incident to age, we have repeated this figure, and superadded to it, the lines of the countenance at maturity, from plate LXXIII. By placing the finger so as to hide first one set of lines, and then the other, the variations of each will become more evident : and, at pleasure, these lines will represent either maturity, or old age.

PLATE LXXV.

As the first approach in appearance toward old age, we begin by enlarging the (*frontal sinus*, or) cavity above the nose: thereby forming a considerable protuberance, in that part. Then, by taking away the teeth of the upper-jaw; we move the point of resistance to the under-jaw, from the teeth to the gums, and to the bone of the jaw itself; the same deprivation being suffered by the under-jaw, the mouth becomes elevated (at the same time falling back) from D. E, to d, e. Next we shall draw the facial line from N, though the frontal prominence g, to O, and P, then placing one foot of the compasses on A, the articulating apophysis of the under-jaw (at the ear) we trace with the opening A, C. (the former chin) the facial line C, c, till it cuts the facial line in O, (which now becomes the place of the chin) then drawing also from A, the line B, b; we finish the chin; and unite the under-lip with the upper at d, e: drawing also the ear M, toward m; and now the face of mature age, assumes the aspect of old age.

It deserves notice, that the skin of the ears in old age becomes more ample; and this part of the head lengthens.

This experiment may be repeated in a directly contrary manner: *i. e.* with design to change the head of old age, into that of mature life and vigour. In which case we must decrease the frontal sinus G, g, h; and pare off the projection to render it flatter: we must also make room for the teeth, and their appendages: which very considerable addition will drive down the mouth from d e, to D E, and will also at the same time project it, and, by keeping the lower-jaw in its place, will move the point of the chin from c, to C; thereby, more or less moving each of the parts which accompany it, throughout the whole of its course, from thence (C) to L, to B, and to M, its junction with the lower part of the ear.

PLATE

PLATE LXXVI.

As this mode of shewing the variations of the countenance has both study and amusement in it, we give also, on the same principles, the representation of those changes in the forms of the countenance which are related to national distinctions of feature: repeating the remark, that by laying the finger over either system of lines, we inspect the others at pleasure. And to the same principles all the varieties of national feature may be reduced.

In this plate we trace two sets of lines, whereby it appears, that, preserving the station of the ear, and of the eye, by merely prolonging the jaws, we produce most of the variations of Character. By drawing the *facial* line at 85 degrees, we have the *European* countenance: to vary this into the *Negro*, draw the *facial* line at 70 degrees; immediately the upper-jaw conceals part of the projection of the nose, or (rather perhaps of the nostrils) the mouth advances from a, C, to E, B; and the chin from O to H; even if the other parts I, M, L, &c. be supposed stationary.

LECTURE

LECTURE VII.

.....

OF EXPRESSION.

.....

LADIES AND GENTLEMEN,

THE principles of EXPRESSION must be drawn from the operations of Nature, and Nature alone; no reasonings *à priori* can avail us here, or discover wherefore one part of the person is more affected by certain sensations of the mind than another, or, why that part is not differently affected from what it is. That the various emotions of all parts of the person are really the effects of mental affections is indubitable, though we are ignorant of the manner in which those affections act upon the various members of the body, or by what secret springs these inert compositions of clay are impelled by the energy of a spiritual agent: but that they are so impelled is beyond denial.

However various the opinions, or apprehensions, of mankind may be on certain subjects, yet on others they are perfectly correspondent, and similar; a sense of the same wants, the same weaknesses, the same desires, obtains among all men, when those wants, weaknesses, and desires are natural. By this sympathy mankind acknowledge their mutual relation;

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and this acknowledgment would be still more explicit, and frequent, were it not for a thousand unhappy causes which promote division and enmity between creatures of the same species: different customs, interests, manners, languages, all contribute to this confusion; yet in spite of every obstacle, the necessities of a fellow-man are at least understood, if not felt and relieved by us. For, should a stranger from some remote part of the globe request a service, or intreat a favor, though ignorant of his language, we should yet discover his meanings and his wants, if they were natural; because we are well acquainted with the manner in which we ourselves should intreat, if our situation required intreaty: as should those whom we besought refuse our request, we should perfectly comprehend their denial without a word; their actions, or their general appearance, would relate it sufficiently.

This system, I apprehend, is the foundation of expression in general, and is justly applicable to that part of expression which now engages our consideration; for, the head being in a sense the source and seat of passion, it is natural to suppose its effects should be most evident, forcible, and intelligible in that member.

PASSION is an emotion of the mind, which exerts itself to attain what appears desirable, or to avoid what appears offensive; if disappointed in the attainment of what is desired, or the prevention of what is offensive, the sensations of the mind are proportionate to its feeling, and its resentment. In general, whatever affects the mind, produces an action

of

of the body, in whole, or in part; for the mind is well assured, that, would it receive what it desires, the hand must be employed as the organ of reception; would it advance towards an object, an exertion of the foot is indispensable; or would it escape from what seems dangerous, that is not to be accomplished by standing still, but by vigorous alacrity. Now, as it is certain that bodily motions are the result of mental passions, in examining this subject, we desire to know what motions of the body, or of any part, is the constant result of (*i. e.* is peculiar to) any certain passion: that some are constant and peculiar is evident, since, otherwise, they might be understood in a contrary sense from what they intend, or at least they might be interpreted at random; which we have just observed they are not. This rather relates to the expression of the figure than to that of the countenance; we shall therefore reserve a consideration of it to its proper place: but I apprehend a few slight hints, and very slight they must be, on the subject of the passions, may not improperly be introduced here.

When the philosopher SIMONIDES was desired to give a definition of DEITY, he requested a day to consider of it; at the expiration of that time, being pressed for his answer, he requested two days, and then four; “For I find,” says he, “that the more I contemplate, the less I approach to any satisfactory idea, or conception, of the ineffable subject.” And much the same situation is he in, who inquires, “What is the human mind? What are its properties, and its laws? How is it united to the body?

How does it act upon, and is acted upon by it?"—Our powers are so confined while inhabiting these bodies, that we are ignorant even of ourselves, and of our most intimate connection.

But those affections of the mind which accompany bodily wants, or sensations, are not totally concealed from us: for, by the reciprocal action of body on mind, and mind on body, they become subject to our investigation and inspection. Pain, for instance, is an idea transmitted to the mind by the body (which, separate from the mind, is insensible); now that the mind is affected by pain, appears, from those tokens of its feelings which it communicates to the body, and especially to certain parts by which it is accustomed to express that idea; so that, although the immediate seat of pain be in the foot, or the hand, the countenance will exhibit the tokens of pain equally strong as if itself suffered. Again, in any violent paroxysm of the mind, or in any of its gloomy and despondent sufferings, the traces of those affections are transmitted to the grosser part of our composition, and that which itself is incapable of thought or of meditation, yet informs us what is the employment of the mind; and by constantly receiving these impressions, it retains them so strongly, that we discern in some what habit of study and reflection they have indulged, and whether the subjects of their investigation are serious or ludicrous.

PASSIONS, with regard to expression, may be divided into SIMPLE and COMPOUND: by *simple*, meaning those which have some single direct object, and which, therefore, generally arise from, and centre

tre in, one's self. I might call these natural passions : such, undoubtedly, is LOVE between the sexes, the effect of inevitable and providential situation ; a passion which was exercised before man had any sense of fear, of sorrow, of anger, or of compassion. Desire accompanies Love ; and Joy, as expressing satisfaction in the object possessed. By *compound passions*, we may understand those which have more than one object in apprehension, or which are composed of several sensations. Take an instance in FEAR, and its relatives. Were you to see a prodigious stone falling from the top of some lofty precipice on a person, you would feel a mixture of passions working within you : such as,—an alarm for his danger,—a wish to save him,—a hope he may escape ; if he really does escape, your anxiety is changed into gratulation, and sympathetic joy : if he is crushed, you pity his fate, you compassionate his misfortune. Now here is no one simple passion exercised ; the mind is *variously* agitated by objects, in which an individual himself may have no personal share. Should the subject of this event, whether of the escape, or the disaster, be some near and beloved friend ; it increases the vivacity and strength of our sensations, and our possession, or our loss, impresses us according to the esteem wherein we held the party. The nearest approach to a single passion, would be a sense of thankfulness, that this fatal accident did not befall ourselves. Again, fear may be united with anger, as resenting an injury ; or with hatred, or with jealousy, and suspicion : or any of these passions with each other. These compositions of expression

pression afford great scope to the abilities of an intelligent artist.

Among the simple passions we usually reckon LOVE, DESIRE, JOY; and their contraries, HATRED, AVERTION, GRIEF. Prior to all is ADMIRATION, whose language is a kind of—*what is it?* for we naturally enquire the properties of an object, before we desire or love it; since it may be unfit for desire or love: or before we hate, and dislike it; since it may, on examination, prove to be the very thing we wish for.

Compound passions are, FEAR, HOPE, COURAGE, DESPAIR, &c. We are told by M. LE BRUN, that, that part of the face where the passions shew themselves most distinctly is the eye-brow, though many have supposed it to be the eye. It is true, says he, the eye-ball, by its fire and motion, shews clearly the agitation of the mind, but it does not express the nature of that agitation. The mouth and the nose have a great share in expression; but, in general, these parts only follow the motions of the heart.

It has been said, that in the mind reside two appetites, one mild, the other ferocious, from whence proceed all the passions; so in the eye-brow there are two motions which express their sensations: these two motions coincide perfectly with those two appetites; and it is remarkable, that in proportion as the passions vary their nature, the movement of the brow varies its form.

To express a simple passion, the movement is simple (A. B.) (*vide PLATES*); in a compound passion, the movement is compound; if the passion be

be gentle, the movement is easy (C) ; if violent, so is the movement (D).

But it must be remembered, that there are two kinds of elevation of the eye-brow; one, when it rises in the middle, expressing agreeable sensations (E); when the brow thus rises (F), the corners of the mouth are elevated (G); whereas, in expressions of sorrow, the mouth is elevated in the middle (H); —but when the eye-brow sinks in the middle (I), denoting bodily pain, then the mouth sinks at its corners (K).

In laughter, all the parts follow each other; for the brows descend toward the centre of the forehead, and make the nose, mouth, and eyes, follow the same motion (L).

In weeping (M), the movements are compound and contrary; for the eye-brows lower themselves toward the eyes and nose, toward which the mouth rises (N).

When the heart is dejected, so are all parts of the face (O); but when the heart is inflamed and hardened by some passion (P), the parts of the face follow a similar movement, particularly the mouth; which proves that this part exhibits more especially the sensations of the heart. For, we must observe, that when the heart suffers, the corners of the mouth sink; when it is satisfied, they rise (Q); when the heart has aversion to any object, the mouth expresses that aversion, by rising in the middle, and pouting.

Thus we see that all parts of the face contribute to expression, according to the nature, and force, of the sentiment which impels them. Let us now consider

consider distinctly the expression of each passion, that we may attain a clearer conception of its movement.

ADMIRATION is the first and most temperate of the passions; it is a surprise which strongly affects the mind at striking and extraordinary objects; and which sometimes is so powerful, and so entirely engrosses the mind, that the body becomes motionless as a statue. The face receives very little alteration, the eye-brow is somewhat elevated, the eye a little more open than usual, its attention fixed on the object which excites the passion, the mouth half open, the other features without change.

Excess of Admiration produces ASTONISHMENT, which may take place before we know whether the object be desirable or not; insomuch, that it should seem, that admiration produces Esteem, or Contempt, according to the magnitude and importance, or diminutiveness and insignificance of objects. The features of the countenance follow the forms which Admiration had marked for them, and differ from that passion chiefly, if not only, by exceeding it. We shall trace Admiration into its relative branches.

If what has excited our attention appear to be good, to shew our regard and ESTEEM for it, we advance our heads toward it, as desiring closer inspection of it: our eye-brows project, and approach toward each other, our eyes are very open, the eyeballs raised, the nostrils gently drawn backwards, the mouth a little opened, its corners retire and decline.

From Esteem arises VENERATION, which expresses itself by many of the same marks; the eye-brows

brows are gently bent as before, the eye attentively fixed on its object, and yet more elevated toward the brow, because the head, through modesty, is inclined downward; the mouth rather more opened, and its corners somewhat more depressed than in Esteem, thereby denoting serious respect for its object; but if it be not an object of sight, then the eyes and mouth will nearly close.

If to Veneration succeed RAPTURE, or if Rapture arise immediately from Admiration, the head, instead of declining, will be elevated, and the eyes turned toward the object; if Rapture be devotional, this elevation of the head will be moderated by the reverence of the mouth, shewn by a depression of its corners.

Hitherto we have supposed that the object of our attention was in its nature and properties good, estimable, venerable: let us change the idea, and suppose, on the contrary, that it is worthless, or trifling, then, to our original Surprise succeeds CONTEMPT, and SCORN, which express themselves by a wrinkled brow, drawn backward next the nose, at the other extremity highly elevated; the eye very open, the nostrils drawn up, the mouth shut, its corners somewhat sunk; and sometimes a pouting of the under-lip. To Contempt succeeds DISDAIN, whose motions are very similar.

But that which caused our Admiration, may be neither good, that we should esteem it; nor trivial, that we should scorn it: it may be threatening and dangerous; then, to our examination of it succeeds ALARM, and AFFRIGHT; which, when violent,

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elevates the eye-brows, presses them on each other, and swells the muscles which contribute to these motions ; the eyes wide open roll in their sockets ; the nostrils are drawn up, the mouth is expanded, the hair of the head becomes erect, and the whole countenance is strained.

HORROR is expressed by much the same situation of the eye-brows, and of the nostrils : (the iris appearing at the bottom of the eye-ball) but the mouth not opened so wide, and strongly drawn downward at the corners.

Thus have we traced one simple sentiment to its various extremes—of good, to Veneration ;—of insignificance, to Disdain ;—of evil, to Horror.

I wish now to relieve our attention, by presenting a passion which nearly concerns us all ; whose aspect is desirable, pleasant, enchanting ; a passion from which arise most of the delights of life, most of the enjoyments of our nature ; implanted in our first parents in their blissful state by their CREATOR ; and which, even in these degenerate days, produces, when well regulated, the most beneficial effects ; it polishes the mind, softens the manners, enlivens the conversation, cultivates the taste, humanizes human nature, and is the bond and centre of society : yet, on the other hand, when wild and licentious, it imbibes the delights of life, and the enjoyments of nature ; poisons the mind, the manners, the conversation, the taste, and bursts the ties of social intercourse : not by its nature, but by its abuse ; not by its inclination, but by its depravity ; not as it is incident to the human mind, but because that mind has

has not sufficient virtue to moderate, to restrain, to regulate, what should produce its highest satisfaction and happiness.

“ Hail wedded Love ! mysterious law, true source
Of human offspring, sole propriety
In Paradise, of all things common else ;
Founded in reason, loyal, just, and pure,
Perpetual fountain of domestic sweets :
Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings ;
Reigns here and revels : not in the bought smile
Of harlots ; wanton masque, or midnight ball,
Or serenade, which the starv'd lover sings
To his proud fair, best 'quited with disdain.”

The motions raised in the countenance by LOVE are very gentle and simple ; the head inclines to the person beloved, the forehead is smooth, the eye-brows are a little elevated, the eyes gently opened, and looking toward the object of affection ; the white of the eye very lively and sparkling, the mouth smiling, partly open ; the tints of the complexion heightened and vivid.

DESIRE presses the eye-brows together, projects them over the eyes, which are more open than usual, and full of fire ; the nostrils are contracted ; the mouth is somewhat opened, and its corners are drawn back ; the colour of the face is animated, shewing much emotion of the mind. Desire agitates the heart more than any other passion, quickens every sense, and renders every part of the body alert.

HOPE is excited by a prospect of attaining the good we desire, and is a medium between fear and certainty : in consequence, its motions are so ambi-

guous, that, when the countenance marks expectation, it is still moderated by doubt; the same is the state of the whole figure.

If the expectations of Hope be fulfilled, Joy succeeds, which smoothens the forehead, brightens the eyes, imparts a smile to the mouth, and invigorates the colour of the face, especially of the cheeks and lips.

Desire naturally accompanies Love, and Hope follows Desire: but sometimes FEAR banishes Hope. The motions raised in the countenance by Fear are as follow: the eye-brow rises, the eye sparkles, and trembles in its motion; the mouth is opened, drawn back, especially the under lip; the face highly coloured, but livid; the lips likewise livid, and dry.

“Hope deferred maketh the heart sick;” then, instead of Joy, behold GRIEF; this passion elevates the eye-brows more toward the middle of the forehead, than on the side of the cheeks; the eye-lids swell, the nostrils are lowered, the mouth is half open, its corners are turned downward, the lips are pale and colourless, and the whole head is declined.

JEALOUSY wrinkles the forehead, sinks the eye-brows, and hides the eyes beneath them; yet turns them askance at the object of suspicion, and while the head seems to look one way, the eyes, which are full of fire, contradict its motion; the nostrils are pale, open, more marked than ordinary, drawn back; the mouth may be shut, its corners drawn back; one part of the face may appear yellowish, another inflamed, the lips being pale. HATRED succeeds

succeeds to Jealousy, and greatly resembles its external motions.

All these passions may arise from the same root; and thus, from what is most excellent, may spring what is most noxious.

We will trace the effects of a ferocious passion (ANGER, for instance), and then dismiss this branch of our subject.

ANGER is a turbulent agitation of spirit, roused by vexation, and mingled with courage: by this passion the mind retires within itself, recoiling from injury received, and at the same time rises against the cause of that injury with purposes of vengeance: when Anger seizes the mind of him who is subject to this passion, it shews itself in the countenance by deeply wrinkling the forehead; the eye-brows are now depressed, now elevated; the eyes inflamed, staring, rolling, sparkling; the nostrils opened, enlarged, swelled; the lips pressing against each other, the under lip drawn up equal to the upper, and the corners of the mouth somewhat open, forming a cruel and contemptuous smile: the teeth seem to gnash; the face appears pale in some parts, red and swelled in others; the veins of the forehead, the temples, the neck, raised and turgid: the hair elevated; and, instead of breathing, Anger seems merely to puff, and swell.

RAGE succeeds to Anger, when its revenge cannot be gratified; its motions are extremely violent: the face is almost black, covered with a cold sweat; the hair standing erect, the eyes roving, and moving contrary ways, the ball sometimes drawn to one end

of

of the eye-lid, sometimes to the other ; all the parts of the face being strongly marked and swelled.

After Rage we place DESPAIR ; which may be represented by a man who gnashes his teeth, foams, and bites his lips ; his forehead wrinkled in gashes from top to bottom ; his eye-brows depressed over his eyes, closed (or nearly) next the nose ; the eye full of fire and blood ; the ball rolling, hid under the brows ; the eye-lids swelled, and livid ; the nostrils enlarged, opened, drawn up, and greatly swelled ; the whole of the countenance livid, strongly marked, and deformed as the preceding passion.

Such are the consequences of Anger ! who that considered them but would wish to be delivered from this savage tyrant ! to whom if any person be naturally a subject, yet restrains, moderates, vanquishes, and governs his passion ; I would congratulate him in the words of Wisdom, “ Greater is he who ruleth his spirit, than he who taketh a city :” divest ALEXANDER of the title GREAT, and bestow it on him who thus conquers himself.

We have already remarked, that many passions may be so combined and mingled with each other, as to require an expression compounded of both ; and sometimes even contrary sensations have been represented by artists with great success. RUBENS, in his birth of LOUIS XIII. which forms one subject of his History of Mary of Medicis, in the Luxembourg Gallery, has taken that opportunity to express the sense of pain remaining from child-birth, and the joy with which the fond mother beholds her infant

infant offspring. But it is very seldom such contradictory motions can be gracefully introduced : the more kindly combinations rather arise from passions whose natures are more nearly allied.

I wish likewise to notice that as there is expression in character, there is also character in expression : the marks of every passion are not equally strong in every person, but they appear most conspicuous, when exhibited by a cast of countenance which agrees with, or is favourable, as it were, to, that particular emotion : for the features of a person who is usually tranquil and calm, will not suddenly assume Rage, or Fury : neither will the deeply marked visage of an irascible, and churlish disposition, express (at least to any advantage) the gentle appearance of Benevolence, Love, or Esteem.

It is not my intention to repeat what I have already offered on the article CHARACTER ; I shall only observe, that many ideas connected with that article, may be accommodated to our present subject. Children have expressions peculiar to themselves, and not having learnt the art of concealing them (which is no small part of education in the opinion of some persons) they exhibit them very strongly. Education renders very different in different persons the manner of expressing the same passion, unless where passion is too powerful for every restraint ; *there* indeed all feel the same sensations, and Nature rules in spite of art : but, in familiar occurrences, the joy of a gentleman is sufficiently distinct from the haw ! haw ! of a clown ; or the grief of a

liberal

liberal mind, from the exclamatory interjections of the vulgar.

There are some dispositions of mind which cannot be expressed without assistance, because they do not agitate the countenance so strongly as to be distinguished from others. AVARICE, though a violent inclination, yet requires that its object should inform us of its exertion ; for should a head exhibit Desire, or Fear, it would not therefore pass for a miser ; but introduce the “ God of his idolatry,” and the subject instantly speaks for itself. AMBITION may agonize the person who shews no marks of it on his countenance ; and though PRIDE may be discerned in the self-importance of a figure, it is much more forcibly expressed by a coronet on the crutch, or the genealogical descent from WILLIAM the CONQUEROR, as Mr. HOGARTH has shewn us. I must acknowledge, I consider that painter as one of the greatest adepts in the art of expression *by accompaniment* ; nor do I know more original and significant examples than are to be found in his works ;

Where more is meant than meets the EYE.

But, there are some passions absolutely beyond the power of Art—for Art has its boundaries ; it may accomplish many and great things, but it is not therefore omnipotent.

We are told by PLINY, that “ ARISTIDES, in painting a town taken by storm, represented an infant creeping to the breast of its mother, who, though expiring, yet expressed apprehension and fear lest

Frontispiece to VOL. I.



Published by C. Taylor, No. 25, Hatton Garden, Holborn.

The Origin of Design.

Frontispiece to VOL. III.



Published by C. Taylor Hatton Garden, Holborn.

Collating.



Published by C. Taylor No^o 155 Hatton Garden Holborn

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1847



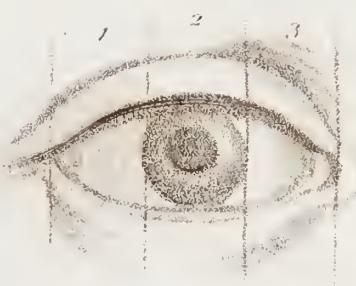
✓ *Harmo.*



Strobing.



EXAMPLES



PRINCIPLES

Divide the length of the Eye seen in front into three parts, the outer is the size of the sight & the proper opening of the Eye which is $\frac{1}{3}$ of its length. The Eye in profile is half the size of the Eye in front having only one part and a half.



EXAMPLES



The Nose seen in front is in width the length of the Eye
and in Profile has the same dimensions.

The Nostril is in height one third of the width of the Nose.



EXAMPLES

1 2 3 4



* The Mouth seen in front should have in length, an Eye and a quarter.
The Mouth in profile nearly half the front.

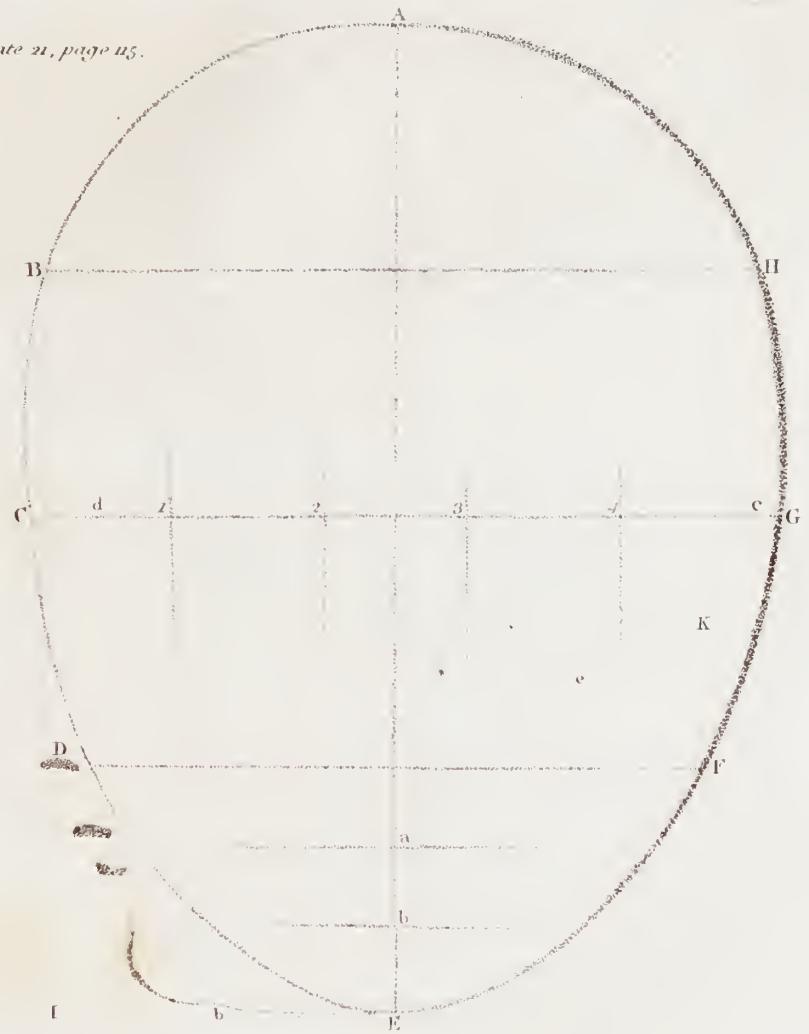


EXAMPLE



The size should be in length rather more than one quarter the height of the Head.
The Width of the Ear is half its length.

Plate 21, page 115.



PRINCIPLES of DRAWING

HEADS.



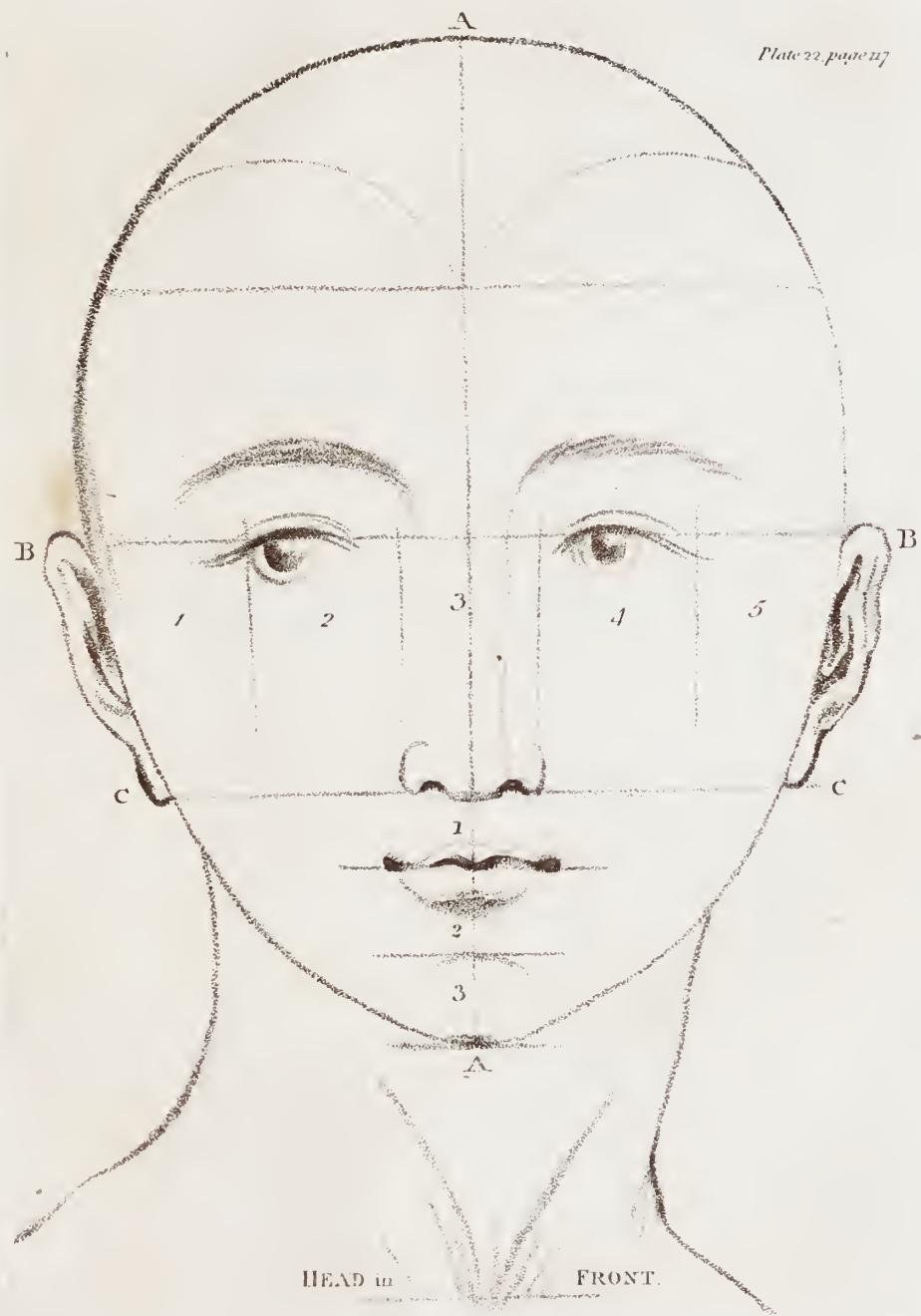


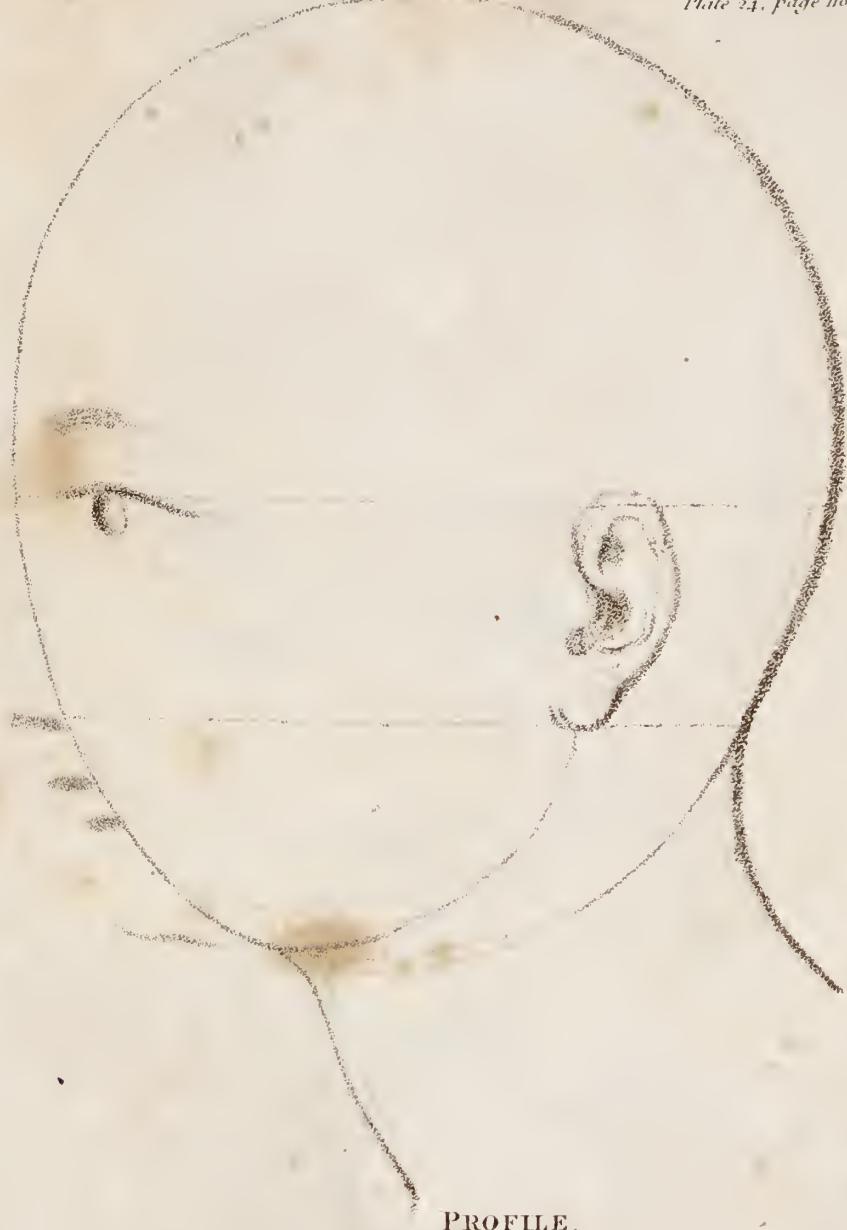
Plate 23, page 118.



THREE-QUARTERS FACE.



Plate 24, page n8.



PROFILE.



Plate 25, page 220.

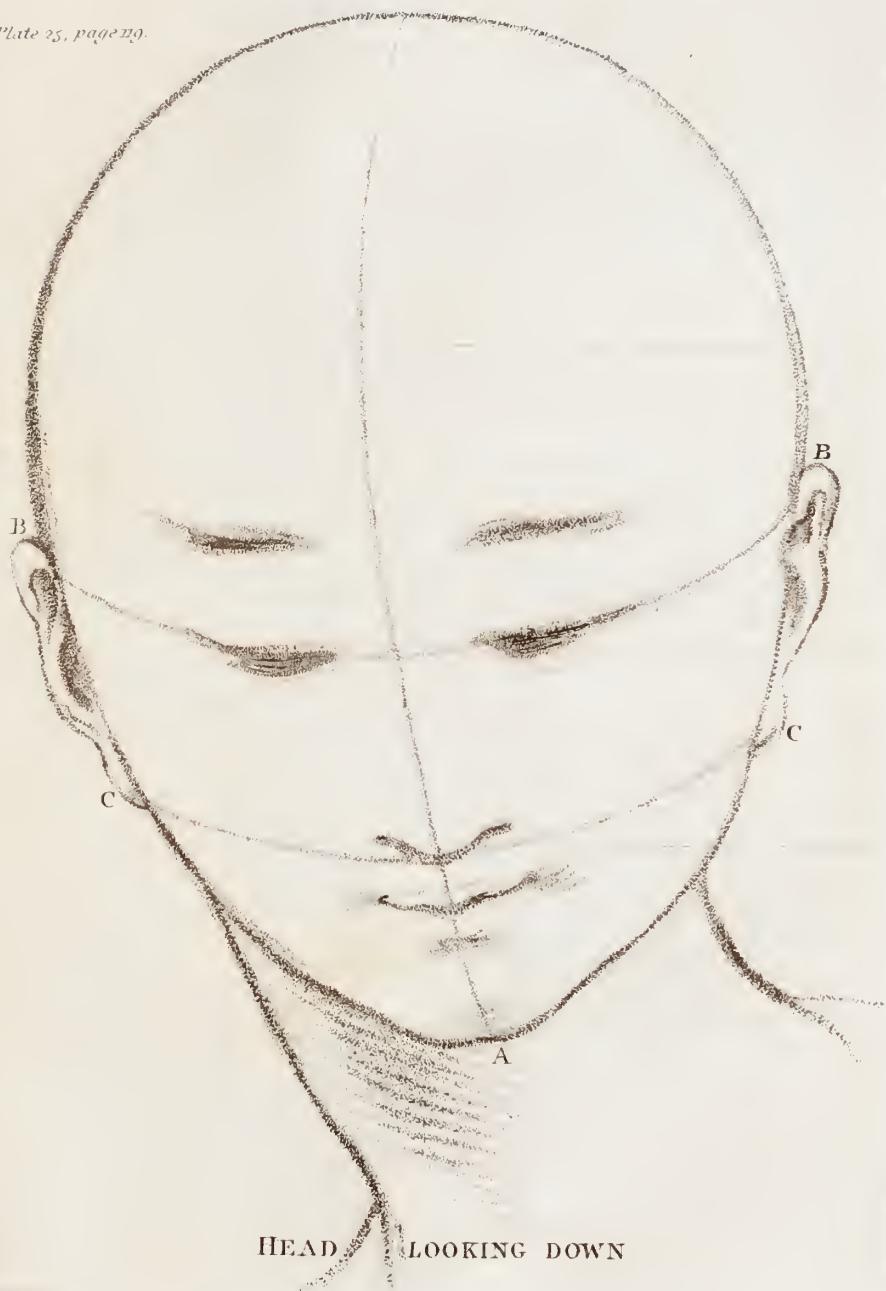
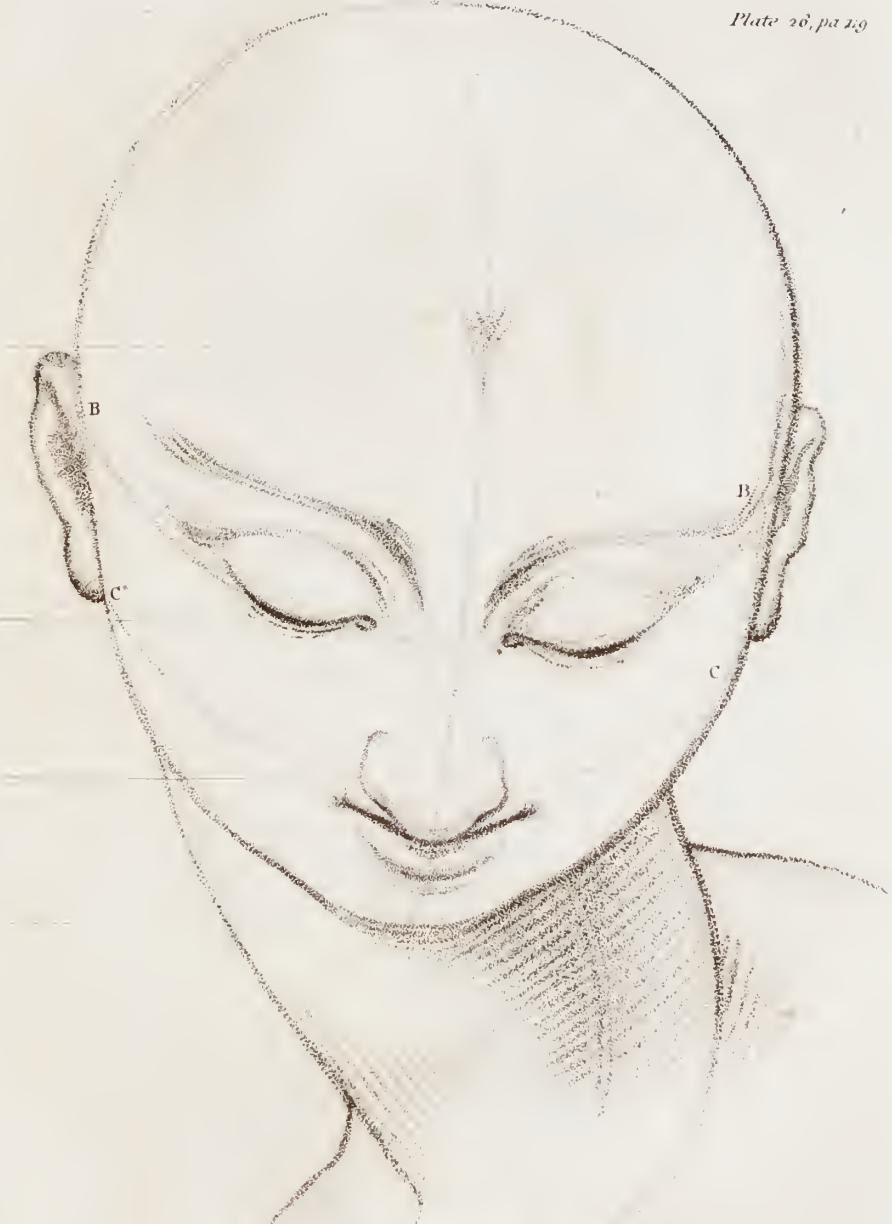


Plate 20, part 2



HEAD LOOKING DOWN



HEAD LOOKING UP.



Plate 28, page 120.



HEAD LOOKING UP.



Plate 29, page 122.



PARTS of the FACE.



Plate 30, page 121.



PARTS of the FACE.



Plate XI PLATE XII.



PARTS of the FACE





PARTS of the FACE

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PARTS of the FACE.





PARTS of the FACE.

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CHARACTER



CHARACTER.

Plate 41, page 452



CHARACTER.



CHARACTER.



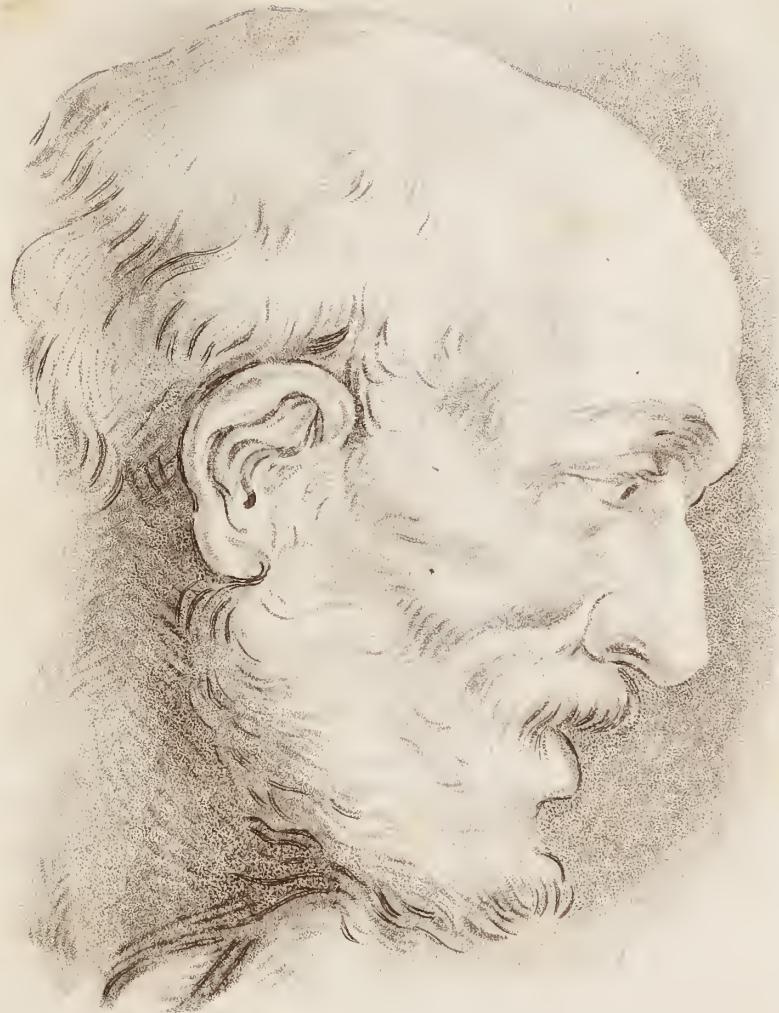
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CHARACTER.



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C H A R A C T E R.



From a Drawing by Mortimer.



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CHILDRENS HANDS.



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CHILDRENS FEET.

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HANDLING.

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HANDLING.



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